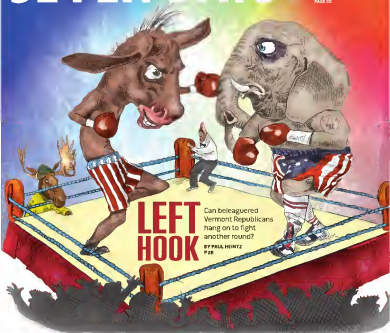


# SEVEN DAYS

## VERMONT'S FIRST LADY

Super-PAC funder  
Lanore Braughton  
PAGE 20



## LEFT HOOK

Can beleaguered Vermont Republicans hang on to fight another round?

BY PAUL HEINTZ  
PAGE 22



## MISSING MARC

PAGE 23

Marc Awodoye: 1960-2012



## STILL WEIRD

PAGE 26

Chatting up Al Yankovic



## FAUX FIGHTERS

PAGE 29

Waging war in Charlotte



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[jeppackresort.com/thanks](http://jeppackresort.com/thanks)







the website talks about the dangers of unprotected sex in other ways, they do not offer STD screenings, contraceptive, cancer screenings and seemingly legitimate pregnancy tests. They offer advice, at best.

Planned Parenthood, on the other hand, offers a wide range of medical and physical assistance. They provide counseling, yes, but also contraceptive of all kinds, STD and cancer screenings, sex education, pap smears, abortions and men's health exams. Whether we like it or not, we do need this kind of health care in our lives.

The reason why I support the protection of Planned Parenthood through this new ordinance goes very basic. When I used to volunteer with Planned Parenthood as a teen in the fable life, harassment was an everyday occurrence. People would scream at me. They would take down license-plate numbers and discard cassettes and share them with the community.

This outwardly violent and aggressive approach pushes the boundaries on personal freedoms. It's a personal violation to be yelled at no matter what clinic you are in.

I stand with Planned Parenthood. Do you?

**Claire Crossan**  
BURLINGTON

#### WAIT FOR WILLIE

Be "Whiskey Tango Foxtrot: What's up with the baseball players on Spike Street?" September 12. I would very much like to know if the outcasts of Willie Mays are available for viewing throughout the fall. I would absolutely love to dress up from Connecticut to view them. It would be a dream come true for a lifelong Willie Mays fan.

**Michael Milano**  
NEW BRITAIN, CONN.

*Editor's note: Sorry, but the outcasts are only on display in September — and just on nice days. As they say in baseball, "There's always next year."*

#### WHICH SIDE ARE YOU ON?

There are two sides of that story ("Leber Phone: The VSEA's New Boss Is Making Things Up," October 10). The outcasts' home folks are extremely happy with director Mark Mitchell, as are many other VSEA members. Lucinda Kirk is a disgruntled employee, and it's a good thing for VSEA members that she has decided to move on. Mitchell was hired to take the VSEA in a new direction, and unfortunately there are those who will resist the changes. Kirk seems to be on causing problems for VSEA, rather than helping to make it stronger.

She is spending a lot of energy tearing down an organization she supposedly cared about. Get the other side of the story now.

**Bonnie Kynoch**  
ROCHESTER

#### MARINE MOM'S VIEW

If the F-35s were based in Burlington, property values would not be negatively affected. It claims the full-page real-estate ad in Seven Days on October 3. And, while F-35 flight operations may represent six minutes of increased income over four days a week, "it is not as important as the economic investments in the VTANG and the 1100 associated jobs — at least that was my take on it.

Household sales and developments are profitable, so the real-estate ad was a given. Were the effects of a high double, super-powered F-35 versus a lower-level F-16 in a neighborhood actually tested in this manner? These two variables are necessary to reach a conclusion.

Ironically, as I was reading the article, two F-16s came screeching overhead and circled for a repeat. The present F-16s fly at all hours, several times a day and after 5 p.m., so I question whether the F-35s can promise "six minutes of minimal inconvenience."

Both my father and son are proud Marines, and I respect the commitment of service personnel. What I resent is the actions of military division leaders, our representatives, and the people who will largely profit from the F-35s and not consider the people whose health and homes are impacted. The whole economic future of Vermont is not based solely on the Guard, nor this expense and the 1100 jobs it will generate, as some would like you to believe. The proposed F-35s are loud, high-precision machines that perform their low-flying, close maneuvers over densely populated areas. If we are to welcome them, develop an alternate flight route.

**Debra P. Chacko**  
WINDHAM

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- included in Seven Days content
- include your full name, town and a telephone or e-mail number

Seven Days reserves the right to edit for accuracy and length.

Your submission options include:

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- SAT 1022 SHARON BENTON 1015-11PM
- SAT 1023 DJ LUCAS 9PM
- SAT 1024 DJ GARY MITCHELL 10PM
- SAT 1025 JEFF TUCKER/JOHN 10PM
- SAT 1026 DJ RALL 10PM
- SAT 1027 JOHN PARR 10PM
- SAT 1028 DJ GREGG 10PM / DJ A-DOE 10PM
- SUN 1029 DJ GARY 10PM
- MON 1030 BROADWAY NIGHT 10-11PM
- TUE 1031 NANO SQUARE 12PM
- TUE 1032 DJ GARY MITCHELL 10PM

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PERFORMER: Keb' Mo'

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# RICHARD

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NOV 9  
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PERFORMER: Richard  
Lambert

THE MIDDLEBURY ACTOR'S WORKSHOP  
AND SEQUENCE

PERFORMER: Richard  
Lambert

RICHARD



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NOV 11  
2012  
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Compass  
Tour

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TYNAR

WEDNESDAY  
NOV 14  
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10/15/12 10:15 AM

10/15/12 10:15 AM



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**Stack in Vermont: Vermont Tech**  
Join RML Get ready for the next round  
Vermont Tech, Jan. 10-11 and 12-13, 2013  
October 24 and 25 by watching the video  
from last year's Mountain Jam, featuring  
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TUESDAY 29

### Vocal Range

She may have watched her cousin lay siege to backup needs for an Elvis impersonator, but **Beauvil Carlie** (pictured) has shown more impressive strides with the likes of Blues Juice and the North Brothers. The at-country-during-meat-festings her admiration being, is that figure is support of her latest album, *World Carlie*.

TYPE CALLING AND CUSTOMER SERVICE  
9:00 A.M. TO 5:00 P.M.

# the MAGNIFICENT

**MUST SEE. MUST DO THIS WEEK.**

COMPILED BY CAROLYN FOX

②

SATURDAY 20 &amp; SUNDAY 21

### Perfect Parody

Wolfe's [adjective] of [adjective or adverb] many characters, said, for better or ill — to his "Wired AF" readers, it might, like most of his work, not be for this nation's "align." This cut months above the page count he professed to use (he only specify *Apocalypse Now*, telling the *Harvard* & *Scholar*, and the *Democrat* and *San Jose*).

© 2005 Blackwell Publishing Ltd, *Journal of Internal Medicine* 258: 103–110

③

FRIDAY 19 & SATURDAY 20

## Cinema. Reviewed

Are vampire movies played out? Not when you return to their roots. Boston's Andrew Aalen directs his 2012 indie chiller *Bring Us Back* to the first ever Graceland 1993 102.5% sold German expressionist home **Masterpiece**. They'll give matters to the classic horror films with a twist on the show.

SEE CALIFORNIA LISTINGS ON PAGE 100

④

SATURDAY 20

### Flesh and Blood

The writing itself is over-taking the plot and overwhelming to oblige me humbled. Your mission should you choose to accept it. Use your intellect to save our species by navigating Vincent's final ever **Jarvis Run 5K**, a gloriously gruesome obstacle course that tests itself as preparation for the *unseen* player. *Caution* this is not a movie, know

SEE CASHBACK LISTING ON PAGE 88

⑤

WEDNESDAY 24

Mail Call

Can you keep a secret? Frank Waters can. Called the most trusted stranger in America, the founder of online mail art project PostSecret shares thousands of anonymous confessions each year to cultivate a global catharsis of acceptance. Hear his inspiring and funny tales from behind the scenes of real Anonymous PostSecret Live.

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⑥

THURSDAY 19

### On the Record

What band best put both Neil Young and Gary Merrill on the destination of "Top Canadian Albums of All Time" according to Canadian music site *ChartAttack*? That would be Toronto indie rockers **Steen**, who pay the winning record, Twice Removed, \$125,000 for its 1994 debut on the right record. *Grease* on *Thelma*.

SEE MUSIC SPOTLIGHT ONLINE TO

⑦

FRIDAY 19 - SUNDAY 20

### Reel Time

West out a basket of popcorn—the **Venue** International Film Festival brings us a whopping 10 days of spectacular screenings. (Up ahead for us readers of the festival lineup: who knows? Top-grossing rental cinema as well as a Venice Filmweek Showcase. Give the light!

THIS STORY CAN BE FOUND IN THE  
 CLASSIC NOVELS OF THE 19TH CENTURY

WEDNESDAY, OCTOBER 31, 2012

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we recognize the estate planning challenges you may experience. This workshop will help you to develop strategies to avoid common planning errors.

Event Co-Chairs: Janet Cooper & Loida Irujo  
Sponsor: LGBTQ Legal Fund  
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FAIR GAME OPEN SEASON ON VERMONT POLITICS BY PAUL HENRTZ



## "Welcome to the Race"

**V**ermont politicians handed in their final fundraising tallies Monday, just three weeks before Election Day.

Ford to you, that is. Candidates will keep bringing in the bucks, but the public won't know who gave what to whom until after the last ballot is cast.

Nevertheless, Monday's report cards give at least some sense of which candidates are making the grade. And, quite clearly, Vermont's At-Large House member Democratic Rep. Peter Welch is the star.

For the umpteenth time in his bid for a second term, the governor-as-rivalled his opponent, Sen. RANDY BUCK (R-Franklin). Shumlin took home \$171,000 in the past month, bringing his campaign total to \$1.2 million.

And the odds are straight boarding it. Shumlin spent a paltry \$10,000 in the past month and still has more than a million bucks left in his campaign chest.

That soon will change. On Tuesday, the gov. placed a \$125,000 television ad buy, which campaign manager **ANDY MCGINNIS** says will get him on air by week's end for the first time this campaign.

Does that mean Shumlin's worried about all those black ads that show the gov. mistaking George Horneau?

"No, we're not concerned," McGinnis says. "The governor just wants to get his message of creating jobs and growing the economy out to as many Vermonters as possible." Television advertising is the most effective way to do that.

The black campaign actually opens up. "We're putting 65 percent of our resources on TV," he says. Facts campaign manager, **MARCUS JENNISON**, says, "because it's the most effective, most economical way to reach voters — by name."

But Buck has a little less to spend on the tube than Shumlin. In the past month, he raised just \$45,000 — his modest haul sent candidates' budget monthly reporting in August — to open \$170,000 of his campaign total of \$662,000. That leaves him with just \$207,000.

Nevertheless, three days after Shumlin's last ad buy, we're dry, he plans to release a new spot Wednesday. He'll discuss Shumlin's taxing and spending record.

Which brings us to the \$360,000 question. Last week, Buck hinted to reporters that he might personally loan his campaign even more cash — beyond the \$100,000 he's already coughed up. But no such loan was listed on Monday's report. So what gives?

"Wait and see," Johnson says. "We're watching a few things here and we don't

have anything right now to say about that." As for Shumlin finally investing in TV ads, Johnson simply says, "Welcome to the race."

### Special Interest

The big story coming out of Monday's campaign finance filings was Burlington's Six-Hundred-Thousand-Dollar Women. Last month, the anonymous campaign donor made anonymous give \$100,000 to the conservative super PAC Vermont First, for a total contribution of \$602,500 (see this week's cover story and accompanying profile).

But Shumlin's isn't the only one making news.

As he has throughout the campaign, Shumlin continued to lead in the special-

### PAC Man

When it comes to special-interest cash, **COOPER SENATOR** WELCH (D-VT) has got Shumlin beat by a long shot.

Despite facing practically zero opposition in November, Welch reported Monday that he's raised \$195,000 throughout the two-year election cycle. Of that, a full \$161,000 came from political action committees.

That's nearly 80 percent, folks. Added to explain why he raised more from PACs than people, Welch's campaign pointed out that if you look at the number of checks written, 84 percent of them came from individuals — mostly Vermonters.

Um, yeah. But unlike House Depot, which has given Welch a cool \$16 grand this cycle, most individuals aren't sending five-figure checks.

Welch's PAC money comes from a wide array of corporations, unions and advocacy groups. He's been particularly successful at riling dairy groups and others with interests before the House Agriculture Committee on which he serves. Like the Dairy Farmers of America (\$100,000), AgriWatch (\$14,000), the United Egg Attackers (\$10,000), Local Poultry (\$10,000) and, wait for it, the Southern Minnesota Beet Sugar Cooperative (\$20,000).

Nothing beats Big Bear. He also used money this cycle from the Bites of Delicacy (\$10,000), General Electric (\$6,000), AT&T (\$6,000), Lewis's (\$5,000) and General Dynamics (\$4,000). (Do big corporate checks make Welch beholden to his supporters?)

"No," says campaign manager **ANDY CORNELL**, arguing that Welch has a track record of taking on special interests. "Congressman Welch welcomes the broad base of support he has received for his agenda to restore our economy, grow the middle class, create college and health care affordable and end our dependence on carbon fuel."

Not to mention he'll argue for everyone!

### A Youngster Amount of Money

Welch's congressional cousin, Sen. **JOHN MANDEL**, also reported his quarterly fundraising figures Monday and, needless to say, they're pretty skimpy.

Of? Bonardo brought in \$15,000 during the past three months, for a total of \$1.6 million since he took office six years ago. He also somehow spent \$15,000 — most of which we presume went to pay for the party space at his famous spaghetti dinners.

Unlike Welch, Bonardo does not accept

ON TUESDAY, THE GOV PLACED  
A \$125,000  
TELEVISION AD BUY  
— THE FIRST OF THIS CAMPAIGN.

interest each this month. Of the \$171,000 he raised this period, a full \$12,000 of it came from business interests.

Among the top? **HOUSLEY II** (\$10,000), **PEPPER** (\$10,000) and **MORRIS** (\$10,000). A trio of telecommunications firms rolled in a thousand bucks apiece, **FirstNet Communications**, **Vermont** and **T-Mobile**. And a pair of old timers — **Ridgeway** (\$10,000) and **Moose** (\$10,000) — also made their mark.

The Democratic Governors Association, which Shumlin is expected to chair next year, hasn't yet bought television ads for an ad buy, as it did when Shumlin first ran for governor two years ago. But the group donated \$50,000 this month.

And those crazy folks at the National Rifle Association also shot over \$250 to Shumlin's campaign.

So what's the governor's special interest total this election cycle? He's now raised \$99,000 from advocacy groups, \$120,000 from unions and \$122,000 from corporations.

As for Buck, when it comes to corporate money, he's a man of the people. Which is to say, companies aren't handing him the dough. No wonder he's leaning it to himself.

corporate PAC contributions, though he does take money from unions and other organizations that share his agenda, says campaign manager **PAUL HENNING**.

Such receipts totaled \$89,900 to Sanders last quarter and \$98,690 during the just six years. That's about 7 percent of his total haul. The rest of it comes from mostly small-dollar donations.

According to Perreault, Sanders has raised more individual contributions — \$1,038,216 this cycle — than any other incumbent senator.

Aside from party moneys, where's that last dollar?

The ostensibly independent senator netted \$50,000 of it to the Democratic Senatorial Campaign Committee last quarter, which works to elect big-name Democratic senators. "I mean, Democrats — in the upper chamber."

"Bernie's doing everything he can to prevent the Republicans from taking over control of the U.S. Senate," Flannery explains. "If Republicans control the Senate, people like **JIM MURPHY**, who think global warming is a hoax, will become chairmen of the major Senate committees."

And that would be simply outrageous.

## POLITICS

### Do You're Not Saying No?

After a bruising primary campaign against Champlain County State's Attorney **JOE CANNON**, Democratic Attorney General **BILL SORRELL** has taken things down a few notches.

The 15-year incumbent chose not to replace campaign manager **MIKE PASCARE** two weeks ago, when Pascare announced he was returning to private practice, and the AG's latest campaign finance report was rather slim. He raised just \$12,000 last month.

Meanwhile, Progressive opponent **JOE SORRELL** has picked up labor support, and Republican opponent **JACK McHILLARY** landed his campaign another \$15,000.

That had raised Middlebury College professor **MIKE OWEN** propagandizing on Vermont Public Radio over the weekend that Sorrell may fail to crack 50 percent of the vote, which Owen believes is symbolically important.

"I think what a probably means is that it has lost election and Bill Sorrell will announce his retirement prior to the 2014 election," Owen told VPR's **MIKE SULLIVAN** on Saturday's "Morning Edition."

Damn. Even? Then? Light? words. What say you, Mr. Sorrell?

"I don't see how one follows the other," Sorrell says flatly.

Sorrell says it's certainly possible he would win by a plurality, but "it's like a year from now before I start thinking about what I will do or not do in 2014. I don't have the MacArthur thing all wrapped up and I never have had."

### Teacher

But you know who seems like the head of guy who thinks a few election cycles ahead? Obviously, the up-and-coming Democrat who Sorrell edged out by just 704 votes.

Sorrell was quick to back himself in general election bid, with a fundraising letter and an election eve rally at Burlington's St. John's Club.

"I'm supporting Bill," Demosny says. "People who supported me should support Bill this November. It's important that we have a Democrat in that office."

So does that mean Demosny wouldn't run against Sorrell in two years if Davis is wrong and the incumbent runs again?

"I'm just trying to get by today," Demosny says. "I run for attorney general this year. I lost. We're back to working."

But, um, you're not making it out? "You know, I'm focused on getting Bill Sorrell reelected this November."

That, then, doesn't sound like a "no" to us?

### Die-Endorsing Mitt

Back in February, **SEN. VANCE ALLARD** (R-Idaho/Ore.) joined a crew of Vermont Republicans and former New Hampshire governor **JOHN SWANSON** at a Southshore press conference to endorse **MITT ROMNEY**'s presidential campaign.

But Allard, who is running for state auditor, now says he is "no longer endorsing or supporting" the Republican candidate.

What gives?

"I told the guy as governor. During the primary, he was the most moderate in a pack of nuts," Allard says.

But that changed after Romney's infamous "47 percent" comment.

"I have supported seniors, the disabled, the homeless and the working people of this state," he adds. "I can't support someone who doesn't support them."

We considered contacting Romney's campaign for comment, but didn't want to rattle the former gov before Tuesday night's debate. ☐

Disclosure: **PAUL HENNING** previously worked as communications director for Congressman Peter Welch.

- 1 Letters to Paul Henderson on page 2 at 7:43 a.m. on WNYT 620 AM
- 2 Pollen Deal on Twitter @cannonandpaulsen
- 3 Election a Kim on Facebook <https://www.facebook.com/electionandpaulsen>
- 4 Send Paul an old fashioned email [paul@eveningvt.com](mailto:paul@eveningvt.com)



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## POLITICS



## Cass Gekas Is Young, Broke — and Running for Lieutenant Governor

BY KATHREN FLAGG

**C**ass Gekas is the youngest mayopportunity candidate running for statewide office this year. And before her surprise, last-minute entry into the lieutenant governor's race, the Progressive Democrat was largely unknown outside of Montpelier's political circles.

Just 24 hours before the June candidate filing deadline, 30-year-old Gekas stepped forward to take on an assignment some seasoned Democrats had declined: a tough race against a popular Republican incumbent better known for stock-car racing than politics. Lt. Gov. Phil Scott was well liked heading into his first term, and has done nothing to lose pole position in the two years since.

Gekas spent years as a behind-the-scenes player in Montpelier — with lobbying from K&M Partners and as the Vermont Public Interest Research Group's health care advocate — before stepping onto the campaign stage. Political insiders know her as a knowledgeable young advocate for single-payer health care. Now the lieutenant candidate is trying to convince the public she's ready to be Vermont's second-in-command — and to run state government should the need arise.

"I think I really surprise [people] when they hear me speak, because they hear passion and knowledge and political savvy," Gekas says.

Vermont's lieutenant governor is a part-time, ceremonial job responsible for presiding over the state Senate and breaking any tie votes — but also for assuming the responsibilities of the governor whether he or she is out of state, incapacitated or on leave from office. The last is how Harold Desha got the state's top job.

It's a role that voters see as both "non-entangled" and "really important," Gekas says. "On one hand, people are like, 'What does the lieutenant governor do? He doesn't even do anything.' On the other hand, 'Are you qualified to step in as governor? Which way is it?'"

Promising to trust the \$60,000-a-year lieutenant governorship as a year-round job, Gekas is hoping voters will see her as someone who could address the "vacuum of leadership" in the office she's pledging to keep Vermont on track to be the first state to enact a universal health care system and propose using the office as a "think tank" when the legislature is not in session to build policy an affordable childcare, renewable energy and consumer

development. Gekas shares those priorities with Gov. Peter Shumlin, a connection she stresses on the campaign trail.

But Gekas worries the race won't be decided on issues.

"I do wish that we focused a little bit more on what people have actually done with their position of leadership, and what they want to do as opposed to who we would want to grab a beer with," she says. "Because Phil is a nice guy, I don't see people asking him a lot of questions or pushing back on him in an engaging way."

At 34, Gekas is outspoken and striking. The self-described "policy wonk" is also disarmingly optimistic about her vision for the lieutenant governor's office and the issues facing Vermonters. Choosing over coffee at a Burlington cafe, she puts her ideas on the table and lays it down. She's ordered a salad, but in the end appears too engaged in the conversation to take a bite.

Friends and supporters describe her as a dedicated advocate who tends to speak at 2.00 in the morning. "Her work ethic is amazing," says James Bloom, a former VP(R) colleague. "She definitely gives everything that she's got, because she cares a lot about the issues that she's working on."

State Rep. Chris Pearson (D-Burlington), who helped recruit Gekas to run, calls her "an articulate champion of things she believes in." Under Gekas, Pearson believes the lie gov's office could be used, as it has in the past, as "a platform to raise issues that are currently being ignored."

State Sen. Anthony Pollina (D-Burlington) also helped draft Gekas. He says she understands grassroots organizing and thinks she could leverage that experience to help motivate more people, especially young Vermonters, to get involved in public policy debates.

Add Pearson, "I think representative democracy should be about including a broader range of voices, and Cass fits that bill."

By her own admission, Gekas' campaign is "scrampy." Jumping on late-morning Vermont's experienced campaign managers had already been hired. So Gekas turned to Scott Kirby, a longtime friend with no political experience. Kirby's a native New Yorker without a driver's license, which means Gekas does all the driving. Their traveling office is a Subaru Impreza, the backseat of which is covered in dog hair. Gekas has one concern that she says "hate her right now" for being on the road so much.

It's a campaign focused on personal interactions rather than of boys — a reality necessitated by finances, but which Gelos says suits her style. Her preference for one-on-one conversations with voters may not be closing the name-recognition gap, but Gelos believes there's an undercurrent "buzz" around her candidacy.

"After people talk to me, they walk away very interested and excited," she says.

In moments of candor, she acknowledges the campaign has had some "hiccups" including "trying to do this with not enough time or money." Three weeks out from Election Day, the "Issues" section of her campaign website still has a note that reads, "Stay tuned for more!" When she and her campaign manager were sick with the flu, she returned messages for several days.

Gelos is trying to make up for her

lack of political experience with strong public performances. During a Vermont Public Television debate last week, Gelos was poised, engaging and confident — as though the political newcomer had been campaigning for years.

But running has cost Gelos. She lost her job at VTORG in a very public way. Her boss said she quit; Gelos maintained she was fired. In an email linked to the news media, VTORG executive director Paul Berns told the newspaper's board that Gelos' decision to leave her job and run was "an utterly unprofessional and dishonest move."

Asked how she's getting by these days, Gelos replies, "I'm not, really." She says she's dipping into her savings, staying with friends and taking on a little freelance work to make ends meet. She's even used campaign donations to buy clothes for her campaign.

"It's been incredibly challenging. I'm sacrificing a lot of things — financial security, personal life. It's been really difficult," she says, pausing before pivoting back to the political. "It's really opened my eyes to the challenges of running for office."

Person, for one, finds Gelos' perspective — "struggling under the weight of student loans" — could make her a more attractive candidate, especially to young voters.

Gelos grew up in a large Greek and Italian family in Harrisburg, Pa., a place she calls "strip-mall country." She developed an early affinity for politics and history and studied political science and women's studies at Pennsylvania State University. She paid for her education by

working 60 hours a week at a women's health center.

After graduation, Gelos packed up her car and moved to Vermont — a state with which she'd fallen in love after just one visit. She had no job and just one friend here, whom she phoned on the drive up to ask if she could crash on the couch.

Gelos says she'd grown frustrated with the "small-minded," politics in Pennsylvania and DC. Vermont's small size and sense of civil engagement got her the feeling that "things were possible in Vermont" that weren't possible anywhere else.

She worked a string of jobs — including at the University of Vermont development office, and at KSRK — before landing at Hunger Free Vermont, where she wrote the \$1 million grant proposal that allowed the state to bring all food-stamp applications online. She was also responsible for expanding food-stamp eligibility, discovering some 60,000 additional Vermonters who could receive nutritional assistance.

In Montpelier, she's best known for her two-and-a-half-year stint as VTORG's health care advocate. In the June 14 email that followed her departure, VTORG's Berns said he believed that Mountain had pressed Gelos into running — something the governor and Gelos have both denied. Berns was initially nothing in his assessment of Gelos' odds, writing, "I hope [the governor] has a nice job waiting for her after she loses a race for which she is completely unprepared."

Gelos says she went into the race with eyes wide open. "I'm not naive. I was never naive going into this. I knew what the odds were," says Gelos. "The cynical enough to know that ultimately it's not as simple as you see."

Four months later, Berns describes Gelos as an excellent employee with a strong working knowledge of the political process in Vermont.

That's what gives former VTORG colleague Moore hope. "I'd be one thing if she didn't understand state government," he says, "but she's got that in spades!" But as a race where she's outperformed by a well-known incumbent, it's hard to know how her policy chops and passion will get her already Gelos' supporters are making the long wait.

"I think that ultimately regardless of how the election turns out, she will have established herself as a voice in Vermont politics," says Rollins. "She will have left her mark." ☐

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THOROUGHLY  
DEBATED THE  
WAY IT SHOULD  
HAVE BEEN.

KURT WRIGHT

interest rate of the short-term loans.

"This wasn't well thought out," Wright says. "It wasn't thoroughly debated the way it should have been."

Progressive Ward 3 City Councilor Rachel Siegel nevertheless criticizes Weinberger for coming to the council with a fully formulated plan that didn't leave much room for input. Siegel says she will vote yes on the bond issue but questions whether the mayor developed it in a way that "promotes transparency."

"I don't know how we could have been more transparent," the mayor responds. "We met with the councilors in advance, we brought in the [city's] auditor to lay out why we wanted the bond, we gave them [their] presentation as it

"We're putting a enormous effort into rebuilding the relationship with the council," Weinberger adds while seated at a conference table in his third-floor office. "I can't count how many times Rachel and the other Progressives have been here to talk about issues."

As for Wright's objections, Weinberger suggests that the historically low 3.5 percent interest rate on short-term loans could rise sharply in the coming months or years. If that were to happen, "the city would be thrown into an economic crisis," he says. "We can't put ourselves at that kind of risk."

The \$900,000-a-year payment on the fiscal stability bond covers principal as well as interest, whereas the \$300,000 annual payment on short-term debt only pays interest, Weinberger points out. "We'll be covering equity each year," he notes. "This will save us dramatically in the long run."

Siegel poses the possibility that some

voters may view the bond skeptically because it will not result in any physical construction or tangible improvements. For that reason, it's a form of bonding without precedent, she observes.

Weinberger does not dispute Siegel's assessment, but insists that due to the KT hurdle "the city finds itself in an unprecedented situation." He adds, "This administration is making progress on a large number of physical projects."

Members of the bond have made their own task more difficult, Wright contends, by "talking to put it on the ballot in November." City voters won't pay sufficient attention to this act, he says, because "the presidential election eats up all the oxygen." Weinberger would have been wise to wait four months to bring the bond to voters on Town Meeting Day, Wright says.

The mayor calls that an "old-school critique." Vermont isn't a battleground state such as Florida or Ohio where the presidential contest might indeed overshadow municipal ballot items, he says. With Moody's "watching us all the time," Burlington literally can't afford to wait until March to move to "wander fiscal footing," Weinberger argues. "This isn't something we should punt into the future." However, in March is almost always lower than in November. Thibault notes, with spring elections attracting a higher portion of older property owners who "might be a little more cautious" in regard to fiscal matters.

The vote on the fiscal stability bond comes down to "a matter of trust," Thibault says. "People elected the mayor to resolve some big problems, and this is an attempt to do that. We'll see how it turns out." ☐



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## LOCALmatters

### FACT CHECKER

BY AMY BROMAGE

#### CLAIM:

Last year, more than one million doses of Oxycodone were prescribed in Rutland County. That amounts to 17 pills for every man, woman and child in the county.

— Vermont Public Radio, October 15



#### FACTS:

This week's Fact Checker investigates a number that popped up in a recent Vermont Public Radio report about the growing drug-addiction problem in Rutland. Is her story, Vermont News Watch reporter Clay Gilbert, director of an outpatient treatment center in Rutland, relying on a jaw-dropping figure he heard from a pharmacist at a community forum?

The pharmacist, in turn, was referencing data gathered by the Vermont Prescription Monitoring System that suggested more than a million doses of opiates containing

Oxycodone were prescribed in Rutland County in the previous year. Gilbert, of Evergreen Substance Abuse Services, translated that into layperson's terms: "17 pills for every man, woman and child in the county."

Contacted the day after the story ran, an official at the Vermont Department of Health initially told us that the million figure was wrong. But it turns out it's more or less accurate. According to data provided by the ODH, 1,097,389 units of Oxycodone were dispensed in Rutland County in 2011. That would actually work out to 18 pills — not 17 — for every man, woman and child, according to the state's own data.

But not all Oxycodone units are pills — the drug comes in liquid form as well as rectal suppositories. And a "dose" could mean one pill, one injection or one drip — depending on an individual patient's weight, pain tolerance and other factors, say health officials. In a statement, the ODH wrote: "It's important to remember that Oxycodone is a critical pain relief medication that is prescribed for valid medical reasons in most cases."

Of 60,000 individuals who received the drug last year in Rutland County, 15,934 received the "two-release" Valium brand of the drug that is closest to abuse, state data say. That means 7.8 percent of Rutland County residents got fast-release Oxycodone.

**SCORE:** The WRB story confuses dose and pill with unit in citing the 1 million figure and the 17 pills per person stat is off at best, not by much. Without broader context, the stats could give the impression that huge amounts of Oxycodone are being doled out on the streets when in fact the drug is often used for legitimate medical purposes. For these reasons, we rate the claim "Mostly True."



**I** Each week in Fact Checker, reporters and editors from Seven Days and 7TV go to work with a list of key statements and try them on a five-point scale: True, Mostly True, Debatable, Mostly False and False.

**Go to [www.sevendaysvt.com/fact-checker](http://www.sevendaysvt.com/fact-checker) to read each item and see how you rate it. Email fact checker at [sevendaysvt@sevendaysvt.com](mailto:sevendaysvt@sevendaysvt.com) or Amy Bromage at [amy@sevendaysvt.com](mailto:amy@sevendaysvt.com).**

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# Why Is an Important Vermont Art Collection in Boxes and Not on Display?

BY KEVIN J. KELLEY

One of Vermont's most important art collections is largely missing in a kind of limbo. Its top-plus works, some of them by prominent American painters, have all been out of public view for nearly a year, with no clear indication of when they might be placed back on display. The situation has local art supporters worried about the conditions in which many of the pieces are being stored. Thomas Waterman Wood (1822-1906), an accomplished American genre painter, would surely not be pleased to see what's become of the collection, he vouchsafed to his biographer at Manchester.

The 119-year-old THE WOOD GALLERY has limped along for much of its history on a budget that barely allowed it to survive. Once Vermont's preeminent art institution, the Wood was operating on an annual budget of less than \$100,000 when it moved out of its home on the campus of the VERMONT COLLEGE OF FINE ARTS last December. The gallery relocated down the hill to a former Catholic school on Barre Street, where much of its collection is now stored in boxes.

DAVID SCHWARTZ, curator of the art collection in the Vermont Statehouse, is among several contemporary commentators who worry about the state of the Wood.

"I've been quite concerned about their direction, or lack of direction, for quite a few years," Schwartz says. "I frankly don't know how they came to be where they are. All of us on the outside are definitely worried about what's happening with the Wood."

VERMONT ARTS COUNCIL executive director ALEX ALDRICH adds that the collection is of "great historical importance and in desperate need of a home that will treat it the way it deserves to be treated."

The gallery's holdings include more than 300 paintings, drawings and etchings that Wood made during a career spent in Manchester, New York and European cities. His staged vignettes of life in old Vermont make good carry-on to modern eye, but Wood's technical skills are of a high order, and the painted atmosphere he conveys in some of his works quietly as decidedly progressive for his time.

The TWM Wood Gallery opened on State Street in Manchester in 1885. In addition to

the artist's own work, the original collection included gifts from a few of Wood's well-known contemporaries, such as Frederic Church and Asher Durand. Following World War II, the gallery was designated as the official Vermont repository of scores of works produced during the Depression as part of a federal art-commissioning initiative.

The gallery moved up the hill in 1985 at the invitation of what was then the campus of Vermont College, at Norwich University. There it remained until late last year, when the gallery's directors told officials at what's now the VCCA that they would no longer be renting space there.

"They were really struggling," comments vice president of external affairs LYN CHAMBERLIN. Aldrich agrees, saying the Wood had been losing money for a long time — and "hadn't made a concerted effort to raise funds."

Lacking resources for marketing, the gallery only attracted about 3000 visitors a year, according to former director JAMES

MANDELKERN. That's less than 5 percent of the annual visitors to the VERMONT MUSEUM, which is open only five months a year, many Montpelier residents were not even aware of the Wood's treasures, its owners acknowledge.

Even fewer know about it now. The Wood may someday have a higher degree of visibility in its new Barre Street location, which its leadership and that of the building's other tenants — the VERMONT PUBLIC SERVICE and VERMONT STATE ARCHIVES, a private K-8 facility — are hoping to transform into an art center. For now, however, the gallery has no public presence.

The move down the hill in December was followed a few months later by the firing of the director for 12 years. Reached by phone at her home in East Randolph, Chamberlin declines to discuss the circumstances of her termination beyond saying she was given no notice. "I've moved on," she says. "I don't want to talk about the Wood."

CHAMBERLIN, the Wood's board treasurer, says he is reluctant to discuss personnel

matters. But he does offer, "The board felt we needed somebody with a higher level of entrepreneurial spirit who would bring new excitement to the gallery."

Right now, the Wood collection occupies five under-black-berm classrooms, each of which has a blackboard on one wall and a row of windows on another. The space looks nothing like an art gallery. And, in Schwartz's view, "It's difficult to imagine that facility as a gallery" in the future.

But that's exactly what the board has planned. It will be at least a year before renovations can get under way, says ALDRICH, the Wood's acting director. The three other institutions sharing the building must first complete a purchase deal sometime in 2012, while simultaneously raising funds for extensive renovations. Neither Pelton nor Wood-based president LIZ ALDRICH can say how much money needs to be collected specifically for a new TWM Wood Gallery to open its doors.

Most of the collection is wrapped up and stacked in those classrooms. About three dozen other works — copies that Wood made of Old Master paintings in



The Wood Gallery, by J. Kelley

ART

European insurance — have been loaned to **HARVARD COLLEGE**. There they are also being kept in storage, awaiting renovation of the former Catholic diocese building on North Avenue. About 40 paintings paid to be among the most important to the Wood holdings have been sent to the **VERMONT HISTORICAL SOCIETY** in Barre for safekeeping. A few works are hanging, as in *emerge*, in Manchester City Hall. And several paintings from the Wood collection have long been on display in the Statehouse — including the painter's most famous piece, "The Quack Doctor." Appraisers have valued that work at more than \$1 million.

Schuta says he isn't worried about what's been parcelled out to the historical society, its curator, **ANNE KATZ**, or that the pieces from the Wood are being well cared for, although she notes that the society has no plans to put any of them on display.

Schuta is less sanguine about the security and preservation arrangements for the other works that used to be stored at VCHS. Conditions there were also "not ideal," acting director Felton says. "The storage facility was kind of difficult to negotiate," he recalls. "It was saying to the pieces or the frames: 'Works had to be 'bundled up and put in the vault' two or three times a year to accommodate student art shows that the college hung in the gallery's two-room space," Felton adds.

Following a "discussion" more a few months ago, the Wood now has four fewer paintings in need of temporary homes. The board sold them through a New York dealer for a total of about \$400,000. Lundy reports. Included in the sale was a painting by Jacob Lawrence, an African American widely considered one of the most important U.S. artists of the 20th century.

Schuta is critical of that sell-off, even though gallery board members say they decided to part only with works of uncertain provenance that were deemed not integral to the collection. "We do not believe they were observing the correct way

a museum ought to go about that process," Schuta says in regard to Wood officials. "I don't know why they didn't give us [the state art collection] the opportunity to purchase those pieces."

Lundy, however, insists the sale was handled properly like deals that Schuta was on hand for a presentation where the deaccessioning was discussed prior to its completion.

Brandt, who says she will soon step down as board president, urges the board to focus on where the Wood wants to go, not where it's been.

The group is "returning back from professional storage systems" that will ensure the works are kept safe and properly conserved, Brandt says. "We're very aware that there's such an urgency, fire and temperature and humidity have to be properly addressed."

Brandt notes that the Wood sponsors a "highly successful" summer camp, and adds that the directors plan to make the forthcoming reuse a year-round educational institution. As it did at NEPA, the gallery will continue to display work by contemporary Vermont artists, in part, and will offer some of those pieces for sale, she says.

The art of classroom on State Street can certainly be made into a pleasant place for viewing art, Brandt asserts. Calder agrees that such an outcome could be achieved "with enough thinking and imagination," she notes that her husband's society is based on a former school that was renovated into an attractive exhibition space.

The future is bright for the TW Wood Gallery, Brandt promises, adding, "We're going to be absolutely fine."

**D** Although it currently lacks a physical presence, the TW Wood Gallery maintains a website at [twwoodgallery.org](http://twwoodgallery.org). Wherever the gallery will be at 18 Bank Street in Manchester, call 249-3332, [info@twwoodgallery.org](mailto:info@twwoodgallery.org).

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What is the event? A fashion show featuring designs by students of the Aveda Institute. The event is a fundraiser for breast cancer research and treatment. The show will take place on Wednesday, October 17th, from 7 PM to 8 PM. Tickets are \$15. The event is held at the Aveda Institute, 3475 Shelburne Rd, Shelburne, VT. For more information, visit [www.obriensavedainstitute.org](http://www.obriensavedainstitute.org) or by phone at 802.458.9591.

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# Vermont International Film Festival Returns: Still Long, Now Downtown

BY MEREDITH HARRISON

After four years at South Burlington's PALACE CINEMA, the VERMONT INTERNATIONAL FILM FESTIVAL has moved back into the heart of downtown. VIFF's executive director **DAVID FINE** says complete moves told him they're "delighted with the new venues," which include such popular destinations as the MAIN STREET LAMARCA PERFORMANCE ARTS CENTER, the ICA CENTER, NORTH END STUDIOS and the NEW LARK AUDITORIUM and SEANCE CENTER. Several programs of shorts scheduled at noon could stream the office kitchen crowd.

**I** More info at [vermontfilmfestival.com](http://vermontfilmfestival.com)

The screen action starts this Friday, October 19 — with a kickoff party at official first cafe Magistrate — and runs through October 28. Yoda says almost all the films will be projected from like-ryg dunes rather than rock, no surprise to anyone following the densest of colobus. There's the topic of a VIFF panel discussion called "The Future of Film: Current or Life" on Saturday, October 22, featuring **SARAH THEATER** owner TERRY TUCK and Champion College professor **NOE SCHNEIDER**, a former Hollywood producer.

Which screenings should you go on your calendar? Read our rough guide, read head to tail for the details.

**PALEONTOLOGY BY THE CRAZY THING CALLED LOVE:** A divorced dad in Buenos Aires finds himself falling for his old sweetheart in director Daniel Ramirez's quirky comedy *Ad*. In (Friday, October 19), the film's opening film. Second-time-around romance also figures into *Joan Marie Vallée's* *Guillemo's* *Capé de Flores* (Wednesday, October 24). Playmate (Friday, October 26), set in 1975, is told from the point of view of kids bemoaned to the attic while their parents (John Hawkes and Maddy Patten of "Deadwood") get frisky with another couple.

**INTERVIEWED IN WOMEN WHO SELL THEIR BODIES:** No finger shaking, please. There are all kinds of ways to do it — and then a *Tea and Drama* (Friday and Saturday, October 26

and 27), a young porn actress befriends a much older woman. **DAVID GARDNER's** documentary *Added to Race* (Friday, October 26) goes behind the scenes of the last film starring Anna Nicole Smith, who was famous for selling both her voluptuous look and her dirty persona. The film, formerly titled *Cryptic*, is also about how a multi-race Vermont filmmaker gets chewed up in the porn machine.

Nikita Polunin's documentary *The World Before Her* (Monday, October 21; Saturday, October 27) goes backstage at the Miss India pageant to find out why young women enter the controversial contest — then contrasts them with a group of female Hindu fundamentalists.

Finally, cabaret fans won't want to miss *Coxy Hoxe* (Saturday, October 27), the latest by-on-the-wall documentary from 80-year-old legend Frederick Wiseman. It chronicles the challenges of mounting a new show at Paris' most famous cabaret venue.

**FILM**

**MORE INTERESTED IN WARMS?** *HOW WAR THEIR LIVED?* The *Terrible War* (Saturday, October 26), from documentarian Kirby Dick (The *Film in War Not Rated*), takes a hard look at the treatment of war crimes in the US military. Local activist and former Army nurse **CAROL ANN** will introduce the screening.

On a more upbeat note: From the American University of Iraq, one of the oldest places in that

## Musicians, and Audiences, Immerse Themselves in Two Composers' Complete Works

BY AMY LILLY

Every once in a while, if a promoter is willing, classical-musical audiences are treated to a "cycle" — a series of concerts featuring all of a composer's works in a single genre. For instance, according to Middlebury College piano professor and scholar **ARND LARSEN**, preparing for a cycle is an arduous process that amounts to a "spiritual quest, an act of reverence and an act of homage to the composer." For the audience, the idea is to immerse "young people into a Bach world."

Last week, one cycle will come to an end and another will begin. For his 12th and final Middlebury concert over two years, internationally renowned pianist Paul Lewis will perform the last three of Schubert's 21 piano sonatas. And, in Burlington, the Ying Quartet will kick off a series in which six different groups perform Beethoven's string quartets. That

their interrelationships and how availability and technique develop from the first work to the last. Schubert lived only 35 years, but his first piano sonata, written at age 18, scarcely anticipates the emotional gravitas of his last three sonatas, composed two months before he died of syphilis in 1828.

Exploring that range is "kind of like Mount Everest," notes *Forrest*, for parents such as Lewis, Arndt (Bundel) (Larson's mentor) and Daniel Rosenbaum. Larso's project of recording the sonatas is ongoing, so far he has done seven of the later works — including the last three on two different CDs — to serious critical acclaim. The pianist's Middlebury concert comes a few days after his appearance at Lincoln Center's Alice Tully Hall in New York City among other venues worldwide.

The Beethoven string-quartet cycle will not, a different musician, with six different groups each performing (roughly) one early, one middle and one late quartet from the composer's output. Many of quartets have performed and recorded the entire cycle, says Kaplan, who founded the



now-defunct Vermont Mozart Festival and continues to bring musicians to the area through his agency, Melvin Kaplan, Inc. He particularly recommends the Budapest and Gassman Quartet recordings.

But Kaplan chose six groups — the Ying Quartet, Leipzig American, Berlin and Tchaikovsky — to perform the cycle because, he says, "it adds another dimension [for audiences] to experience what someone who grew up in Prague, or Germany, or the U.S. does with these quartets." The Ying Quartet, whose members include three siblings, is resident quartet at the

Rachmaninoff School of Music at the University of Rochester.

Larsen, Schubert's piano-sonata cycle, Beethoven's string quartets offer a glimpse into the composer's lifelong development as an artist. "There are only four composers who wrote quartets from the beginning to the end of their lives," Kaplan explains, noting that Beethoven's earned out six, Mozart 21 and Haydn 68 ("They're marvelous," he says of the last, chuckling, "but you can't do 68 quartets in a cycle.")

Beethoven's are "a wonderful example of where his mind was going that whole

**CLASSICAL MUSIC**

country, comes David Fine's documentary *Solek Denk* (Wednesday, October 24, Thursday, October 25) about a thriving, diverse women's basketball team.

**WANT TO SEE A SURVIVING COME-UP-UP CUTIE** *It's 5:30* You can at the **SHAKA SUMMA**, which screens the UK doc *The Last Day of a Boy* on Sunday, October 25. It's one of a series of films on the Environment at various venues that includes *In Ognone* *My Year* (Thursday, October 26), *Nuclear Savage* (about the effects of US bomb tests in the Marshall Islands) on Sunday, October 27 and more.

**UP FOR SOME PUNK ROCK?** There's a series of films on Punk, too. *Créated (ch)* (Michael) *How passes his legacy to his son, John, in 1995* is on the **Place** (Saturday, October 30, Sunday, October 31). The environmentally minded doc *Stark* (The Global Goals) (Thursday, October 26) could make you think twice about getting the raw stuff at the supermarket.

**PREFER TO WATCH THE VAGABOND CRAB ON** *BRUNY* *Just one of the kind* (Saturday, October 27) is one of a lead a Cuban anime movie shot in Havana and back with dock.



Clayton Kopp

political humor. It's VTFH's only horror flick. But *House of Horror* (October 28), a Quebec comedy about a serial killer who enlists two peasants to teach him their trade, could also get dark.

For a whole different kind of horror, there's *Detropia* (Thursday, October 28), an acclaimed doc that explores the crumbling corpse of Detroit.

**CURIOUS ABOUT LIFE IN BRIGHT A doc called *Jerman Cookbook* (Sunday, October 29) takes you inside seven of its home kitchens.**

The drama *Being Mirrors* (Saturday, October 30; Friday, October 31) is the first Iranian film to feature a major transgendered character. *Blue Is Not a Color* (Sunday, October 31) shows how the great director Jafar Panahi handles a government decree that forbids him from practicing his craft.

**WANT TO SEE WHAT NEIGHBOR FILMMAKERS ARE DOING?** *Up* showcases on Saturday and Sunday, October 30 and 31, will give you a chance. Check out new narrative shorts from **Tom Jay** (last year's "Good Kasper").

**MICHAEL FENNIE** and **GEORGE WOODWARD** (*The Summer of Walter Ricks*) **NOVA MAGLONA** features doc *Welcome to Vermont* explores the lives of immigrant families, while **ALISON HARRIS** "It's Time to Talk About Hunger" asks why people go hungry in a famously healthy state.

Earlier this year, a Vermont film made a big splash at the Los Angeles Film Festival: **JOE MONAGHAN** and **MARK CONNOR** A *Send Celluloid Death* (Saturday, October 28). This doc about the "first black punk band" has its New England premiere at VTFH.

If you're a local filmmaker, check out VTFH's workshops on fundraising, grassroots distribution and legal issues (Friday and Saturday, October 29 and 30, all sponsored by the University of Vermont's Department of Film and Television Studies).

**WANT TO SEE FILMMAKERS SIMPLY?** Maybe it's easier, but we always enjoy watching busy-eyed film studios screen movies they scripted, shot and edited in 24 stop hours. This year's *Sixties* in Burlington will and with four college teams presenting their quick flicks to the pages — and the public — on Sunday, October 28. ☐

time," Kaplan says. "They ran from his early style to some of the most deep, intense, complicated things that have ever been composed." They're even more wonderful, he adds for having been written after Berio's loss his hearing.

In performance, Kaplan continues, the string quartets are "wonderfully revealing to someone ways — is extraneous, as deep philosophical view of life. Having a chance to experience them, even if you don't know anything about music, will enhance your life."

Both chances are sure. The last time Burlington saw a Berio's String Quartet cycle was more than 20 years ago, says Kaplan, when he presided the three new American String Quartet to perform it on the basement level of the Church Street mall. The only way when the area will be performed in next array of works on black velvet. ☐

## RIP, Marc Awodey (1960-2012)

BY PAMELA POLSTON



Vermont Art Zoo. He was smart, funny, inquisitive, passionate, gentle, kind and sensitive. And he never missed a deadline.

Marc also once ran for Burlington City Council (and lost) as a Democrat, and was a part of the peace. He even had an unlikely stint as poet laureate last month he was in mid-fallible painter.

Due to his post-break from diabetes, Marc "retired" from art criticism about a year ago, but continued to teach and make art. He had a large and lovely solo exhibit at Johnson State College's **GRAND CONCEPT**.

### IN MEMORIAM

develop on its own terms — so my pictures are very simple and direct.

Marc's art reviews were mainly analytical, with a deep respect for and knowledge of art history. He had an eye for what was going on in the world, and a sense of humor.

In August, Marc was on Church Street, reading Thoreau's *Walden*. He was taking a photo of his dog, so — and adapting the look of a 19th-century man — in his final Facebook profile.

From his chipmunk, no the art's not been (O'Connell Press, 2000).

longing for heaven  
a rabbit and

see up her

and hope at the clouds.

Goodbye, Marc. You made an indelible mark on the hearts and minds of many in this community, and beyond. You will be missed. Thank you for the paintings, the poems and the memories you left behind. ☐

**E** it was March with not to have a funeral. It's already well past a memorial event in the near future. However, keep an eye on *Green Days* for the future.

**F** The first quartet appeared at the Burlington String Quartet cycle on Wednesday, October 24, at 8 p.m. at College Street Congregational Church (Aurumman). Personnel include the quartet of all four 1990-1992 cycle.

Read more about the festival: [www.burlingtonstringquartet.org](http://www.burlingtonstringquartet.org)

1000 Main St. (at the corner of College Street) on Friday, October 26, 8 p.m. at the University of Vermont (UVM) College of Arts and Sciences. Tickets: \$10.00. Tickets: \$10.00. Tickets: \$10.00. Tickets: \$10.00.

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Dear Cecil,  
My wonderful father born in 1939 insists high gas prices are the only reason the economy is in the tank (no pun intended). He constantly tells me Richard Nixon was able to slave off economic hardship for our country because he froze gas prices during his presidency, and that if Obama truly wanted to improve the economy, all he would have to do is freeze gas prices too. Did Nixon actually freeze gas prices? Could Obama, if he wanted to, do the same so I could pay \$2 per gallon instead of \$3.30? Or is Obama really trying to destroy the country and push his socialist/communist agenda (my dad's words, not mine) by making us pay higher prices at the pump?

Nasim Syre, Texarkana, Texas



last experiment with socialism, during the administration of that well-known Marxist Richard Nixon, was convincing proof that government-dictated price controls don't work.

In August 1971, hoping to dampen rising inflation, Nixon declared a freeze on wages and prices. Initially the freeze applied to everything, later just oil and gas. World oil prices were fairly stable during this time, not surprisingly so were gas pump prices. If you weren't paying much attention, you might think the price freeze had worked.

Then came the real test. On October 6, 1973, Egypt and Syria attacked Israel, igniting the Yom Kippur War. Nixon sent money and supplies to Israel. Purty in retaliation, the Organization of Petroleum Exporting Countries (OPEC) announced a 70 percent increase in the price of oil, and not long after, Arab countries declared an embargo on oil exports to the U.S. Oil production was cut 25 percent.

A cause fire ended major fighting within weeks, but skirmishes continued through the winter, and the Arab states kept up the oil embargo till March. By then, world oil prices had risen from \$3 a barrel to \$12. Arab calls for rationing,

worried U.S. consumers flocked long lines at gas stations, some operations ran out.

What effect did the Nixon price controls have on all of that? Not much. The pump price of a gallon of gas in the U.S. rose from 28 cents in May 1973 to 55 cents a year later — a longhoble amount now, but a big jump then. Scholarly analysis of the Nixon controls suggests they had only a trivial impact on gas prices.

Why? The immediate reason is that Nixon's price controls applied only to U.S. oil production. Domestic petroleum output was then in decline, dropping from 79 percent of U.S. consumption in 1970 to 64 percent by 1975. Even so, roughly two thirds of the oil we used at the time was produced within our own borders, and a good chunk of that was subject to price controls. Why then did the rising price of foreign oil drive local gas prices so high?

The answer has to do with a basic but often baffling economic concept called marginal cost. The idea is this: In a perfectly competitive market, price is determined by the cost of producing one more unit, in this case a gallon of gas. With U.S. demand greater than U.S. production, then as more those additional units had to come from expensive foreign oil, \$ener gas was and nobody was willing to pay a price differential depending on where the oil was sourced, the price of all gas went up.

Your father may say, "Hold on! If the price of gas is effectively determined by the cost of the most expensive oil used to make it, that means oil companies with access to a lot of cheap domestic product made out like bandits!"

Yes, got it, bubba. The Carter administration tried to address this problem with a windfall profits tax. Whatever may be said for the wisdom of that strategy, it had little impact on pump prices.

If you really want to keep the price of gas down, and I mean *very* down, the only proven solution is to nationalize the oil companies and control the price directly. Hugo Chavez did that, and the price of gas in Venezuela is the lowest in the world, recently under 10 cents a gallon. This may be your father's idea of paradise. It's also socialism, and we're not talking about the current right-wing, wacko idea of socialism, meaning "anything Obama does," but actual socialism.

Happy for us, and I say this without sarcasm, we don't have socialism in this country. We have the free market. When gas prices are high, the market is telling us a lot of people are competing for scarce resources. If you don't feel like spending so much and don't want to move to Venezuela, your only choice is to quit whining and figure out some way to use less.

**F** is there something you need to get straight? Cecil Adams delivers the straight dope on any topic. Write Cecil Adams at the Chicago Reader, 1111 N. Dearborn, Chicago, IL 60610. [ce@ceadams.com](mailto:ce@ceadams.com).

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## The Baker's Apprentice

**M**ario passed in front of the organic-greens section at Healdy Young Market & Cafe, the Dorset Street natural-foods-grocery-paradise, eyeing the produce like a grouch on his wedding night beholding his neglected bride. He pulled up one victory after another — fiddling and smothering each glowering specimen — before settling on a particularly luscious butternut.

"I want to bring something to prepare for Jimmy when I come," he said as we ascended over to the cheese department.

Mario had just flown in from Los Angeles — aka the City of Angels, though to me their clouds come across as more ironic than laudatory. He was in Vermont for an extended, two-week training session with Jimmy LaFosse, a renowned local baker who has worked for some two decades out of his home and staffed bakery in northern Vermont.

Jimmy's bread has acquired a cultlike following, his reputation no doubt bolstered by the limited quantity he produces. Each loaf is fashioned by hand and baked in a stone oven that wouldn't have been out of place in a 15th-century French kitchen. I had been driving Jimmy back and forth to physical therapy at Fanny Allen for a couple of months. He had told Mario to call me for transportation out to his place.

Mario was quite tall, lanky and ever-flowing with enthusiasm. For a few years he had been the chief owner of a small restaurant in Alhambra, Calif., with a following, he said, within the film community. "I'd never showed up like clockwork, now or then comes a week," Mario said ruefully. He had recently sold the place, having become "totally burnt out" and was now cooking for another L.A. eatery. Though self-described "accomplished cook," he was counting on

Jimmy to teach him how to bake — a very different culinary discipline.

"So tell me about Jimmy," Mario said as we drove northeast on Route 15. "I never actually met him. We only spoke over the phone."

The question made me smile. Jimmy was not easily describable in the course of a half-hour taxi ride. And truth be told, I felt somewhat protective of his privacy. In the time I'd been driving Jimmy, our conversa-

tion, though, seemed to approach his craft with a Zen-like devotion and equanimity. If the guy has a shred of ego, I've yet to witness it. I'll tell you.

"Wow, that is amazing," Mario said. "I can't wait to get started. I thought his chef offered I baked for his critical appraisal."

Three days later I found me on Jimmy's road — essentially the long driveway leading to his home — for a morning pickup. A few years ago, the town named the road

"My goodness," I said. "He seemed like a friendly guy when I drove him."

"He's too friendly," Jimmy explained. "In the bakery, I will talk, but only about technique, about the business. He wants to talk about everything. Plus, while he can cook, he has not even the basic skill for baking. He did not even know how to open the bag of flour. And, most important, I do not see a stone in him."

"What about his bread that he brought with him?"

"Awful, the bread," Jimmy said with a groan. "From the outside it look beautiful. I mean, not perfect, but when I slice it and try it, it is terrible."

I said, "Jimmy, wait that a perfect metaphor for Los Angeles! It's like those movie towns where everything looks real on the surface, but, behind the walls, there's nothing there."

My customer checked out. "This is why I don't go to the West Coast, why I live here in Vermont — how do you say? — what you see is what you get. The people are authentic. I tell you, this is the last time I bring a student without meeting him face-to-face before I decide. This guy talk me into this a phone call, but never again."

We pulled up to Jimmy Allen, and Jimmy said, "Time to face my Gossamer one more. This physical therapist is excellent, but, overall, she push me so hard."

"Have about this, Jimmy? Just think of her as your doughnut."

Jimmy laughed and said, "I don't know if that will help, Jimmy. I let you know when you pull me up again?" ☺

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## HE DID NOT EVEN KNOW HOW TO OPEN THE BAG OF FLOUR.

team had ranged far and wide. I'd developed considerable affection for the man and didn't want to betray any confidence he'd shared with me. But he had accepted Mario as an apprentice — a neutral position with a warning tag — so I figured a little biographical information was in order.

"I can tell you this," I began. "Jimmy is an amazing dude. His list of accomplishments is hard to follow. Growing up in possum France, he studied bread making as a young man, but went on to become a competitive downhill ski racer and world-traveling mountain climber. He managed the racing team for a big ski company before going on to run in North American alpenstock."

"When Jimmy retired in the early '90s," I went on, "he could have bought a yacht and drifted in some Côte d'Azur bay to spend his days sunning around with starlets. I planned to check it out by way of mystery. I'd suggested, 'Well, that's my fantasy anyway.' I admitted, 'Instead, he's devoted the past 20 years to performing his baking technique — literally working all night, five days a week, entirely on his own. I mean, he's like

after him, a mighty tribute in its own right."

Jimmy was sitting outside for me, his two black Labradors, Max and Jacques, bounding around him. The dogs engaged in a bawdy-on, if not hysterical, prancing or gawling ceremony whenever their master left or returned. After a stop, I've observed, appear to display the psychological subjugation of his dog. A three-hour separation from their beloved might as well be three years.

"Hello, hello," Jimmy greeted me as he approached the passenger door, knocking off the latex. The man is spry and eager, though his posture is bent and he walks with a pronounced limp — the residual effects of a 2004 stroke.

"Bongay, Jimmy," I called back as I jumped out to meet him into the cab. (It's made clear that he'd rather I wouldn't, but I can't help myself.) His first pat on the old ski pole he's used as a cane, and then raising delicately into the change seat.

"So how is your apprenticeship working out?" I asked in my go-around way, fully expecting a glowing report.

"It's a disaster," Jimmy said. "Perhaps he will cut short the visit."

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**N**at two years after Vermont's Republican governor Jim Douglas left office, the party he led through four terms is on the ropes.

Already beset by demographic shifts that favor its opponents, the Vermont Republicans Party now faces structural problems that could hamper its ability to reverse the growing dominance of Vermont Democrats. The state GOP's fundraising is anemic, its professional staff is nonexistent, and its candidate recruitment efforts have stalled out.

While much attention has been paid to the fundraising efforts of the 2014 gubernatorial nominee, Sen. Randy French (R-Franklin), the biggest blow to the party's fortunes could be further losses in the legislature. With 10 of 44 House Republicans running, even party leaders concede they'll be lucky if they maintain their already depleted numbers in the 150-member body.

"We wanted to have a lot more candidates than we ended up seeing," says House minority leader Dave Thomas (R-Milton). "It is disappointing. We already have a super-minority ... and we need balance. We gotta have balance in Montpelier."

Up and down the ballot, Republicans are struggling against the tide of an electorate that has grown more liberal and Clintonian County-converted over the past few decades. Adding to the challenges is the rise of popular liberals at the top of the ballot this year—President Barack Obama, Sen. Bernie Sanders and Gov. Peter Shumlin—not to mention the lightning bolt of Republican rhetoric outside Vermont.

Even more glaring are the behind-the-scenes disparities. While Vermont Democrats have professionalized into a year-round political operation, the state GOP lost its sole paid staffer last March. And with the departure of Douglas, his loyal cadre of battle-hardened Republican operatives has mostly quit state politics. That leaves a handful of volunteers from the party's activist wing running the show.

This year, Republicans failed for the third election cycle in a row to name a single credible congressional candidate. The party lost three-term Democratic Secretary of State Jan Godwin to an unchallenged and let-term-failed U.S. Senate candidate Jack McDonald take on one of the Democrats' most vulnerable candidates, Attorney General Bill Swirell.

Democrats, meanwhile, have reached a partial détente with the Vermont Progressive Party which is shifting resources toward growing its ranks in the legislature. Rather than dividing the left-leaning vote

in statewide races, the two parties this year collaborated on the candidacies of their lieutenant governor and state treasurer nominees—and kept a Progressive candidate out of the gubernatorial race.

"The confluence of circumstances has some Republicans despairing."

"This will be the year when the Vermont Republican Party truly becomes irrelevant," says an elected Republican who was reluctant to voice such concerns on the record.



# LEFT HOOK



Can beleaguered Vermont Republicans hang on to fight another round?

BY PAUL HEINTZ

Long odds aside, it's not over for the party that dominated Vermont politics for more than a century. The Vermont GOP may be down, but it's not out.

Propping up its faltering electoral apparatus is a conservative super PAC led by an experienced Republican operative and funded by a generous donor with deep pockets. Acting as a sort of shadow party, the group, Vermonters First, has spent more than half a million dollars on a paid media strategy focused on two down-ticket Republicans and 41 legislative candidates. Its efforts have helped Republican City Treasurer Windy Wilcox mount a surprisingly strong challenge against incumbent Democrat Beth Brune in the race for state treasurer.

Additionally, the party has at least two promising statewide candidates with bipartisan appeal in incumbent Lt. Gov. Phil Scott and Sen. Vinca Iversen (R-Brattleboro), whose running for state auditor.

"There's still a few of us left around that are gonna fight like hell," says Jack Lindley, the inaneable chairman of the Vermont Republican Party.

"I'm not convinced we aren't going to win up and down. And all of my Democratic friends who think they're Barack Obama are going to carry the day, well, he's going to be lucky if he carries Vermont given the situation he's in."

A Capitol Hill staffer in the late 1960s and a veteran of the Nixon, Ford and Reagan administrations, Lindley walked away from politics at the dawn of the Clinton era to focus on his Burlington insurance business. But when state-party chairman Pat McDonald stepped down last January, Lindley was coaxed back into the ring.

"I said, 'These five years and only one of them has been able to stay in Vermont,'" Lindley says. "I'm going to do my damndest to get this stragglehead around to make sure the next generation has a chance to be successful."

A month after Lindley took over, co-chairman director Mike Hammond left his post amid speculation that the state party couldn't afford to pay his salary. In perhaps the worst consequential decision of his career, Lindley agreed not to replace Hammond, even as statewide and presidential elections loomed.

"Republicans traditionally have been a volunteer organization," he explains. "I guess back in history we saved over to try to match the number of paid staff and paid staffers. We're not in that game anymore. That sure runs a course."

Lindley has focused instead on opening local offices in Essex, Montpelier, Rutland, St. Albans, Springfield and St. Johnsbury, where volunteers continue to make phone calls and organize door knocking efforts.

What Lindley lacks in party machinery, he makes up for with his trademark over-the-top rhetoric. In September, for instance, Lindley wrote a fundraising solicitation appealing to blow a single term break for Governor Iversen in Williston as Shumlin's "arrangement of power." Conceding in an interview that he hadn't a lick of proof that Shumlin's campaign was behind the vandalism, Lindley declined to withdraw the charge.

"Obviously the command and control is the guy running for governor," he said at the time. "And his staff and his reelection campaign. I'm really disappointed in them."

Lindley's bombastic style rubs some in the Republican Party the wrong way.

"He's got a big mouth, but outside of that, what's he got?" says retiring-state Rep. Adam Howard (D-Chambridge). "He's really a just-bare-chilling when I hear it. And I just wonder who would be motivated to be part of his program."

## The Veteran

Vermont was a different place during Lindley's first stint as state GOP chairman, from 1976 through 1980. In the previous 120 years, the state had elected just two Democratic governors and a single U.S. senator: a young prosecutor named Patrick Leahy.

"The pace of politics has also changed, Lindley notes.

"Life is sped up. We've moved from a trip by air to a full-blown race," he says. "It's all gunnery. By the communications we have now, like the Twitter and the Facebook and the computer. People want to be 24/7. It's kind of like moving from there and buggy to the automobile."

## The Operative

Last last year, Landley's Democratic counterpart, John Perkins, opened the party's election-year headquarters in Burlington several months earlier than usual. With fellow Democratic operative Miro Weinberger running for mayor of Burlington in March, Perkins seized "an excellent opportunity to do a test run" of the party's organizational capabilities eight months before the November election.

In a remarkable departure from precedent, the Vermont Democratic Party was off over the city election, deploying an field, fundraising and communications staff to take back city hall. It worked: Weinberger defeated Republican city councilor and state Rep. Kurt Wright by a lopsided margin of 51 to 37 as an election many observers expected to be a nail-biter.

"We wanted to kick the tires on the tools we have," Perkins said, just days after the March election. "So I really did view it as an invaluable opportunity to figure out where any weaknesses might be."

A Philadelphia native and Vermont Law School graduate, the 43-year-old Democratic Party chairman is a study in intensity: Perkins has juggled careers in securities law, real estate and political consulting — and though his role as party chairman is unpaid, he appears to treat it as yet another full-time job.

If Landley believes in a volunteer party, Perkins believes in a professional, year-round campaign apparatus. The party's permanent staff of four ballooned this summer to 16 — including 11 field-workers stationed at the Democratic state regional offices.

"A lot of what the parties do, we never see," says Chris Graft, a former Associate Press Monopeller bureau chief who now works for National Life. "But the last few election cycles have shown that the Democrats' coordinated campaign is stronger than the Republicans' campaign."

Even some Republicans agree with that assessment.

"The Democrats have just beat the Republicans on that for the last few cycles," says state Rep. Kevin Malloy (R-Bellows Falls). "I would say the last year the Republicans had a really, really good get-out-the-vote effort was 2000."

Perkins's goal this cycle is to consolidate the party's organizational strengths by expanding its staff size, its voter file. "It can be a big waste of money and resources if you don't know who you're talking to," says VDP executive director John Barnes.

To that end, Barnes says the Democrats have already identified 30,000 additional voters this cycle and hope to ID another 30,000 by Election Day. That will bring their file to 100,000 identified voters the party can selectively target during



John Perkins

**The state GOP's fundraising is anemic, its professional staff is nonexistent, and its candidate-recruitment efforts have stalled out.**

its four-day get-out-the-vote sprint in November.

In Perkins's view, a strong data and field program can really make the difference in down-ballot races in which neither candidate is well known to voters. It will be essential to Pearce — the state treasurer is experiencing her first campaign after being appointed to the post in January

2003 — and to Democratic and Progressive candidates Cassandra Gidycz and Doug Hoffer, who are running for lieutenant governor and state auditor, respectively.

"I think you would see a much less robust campaign for the down-ballot campaigns without the assistance of the Democratic Party," Perkins says. "We do provide a lot of value to these. It's our job."

## The Shadow Party

While Perkins and the Democratic Party worked to elect Weinberger last winter, Republican political operative Tobi Brooks managed the campaign of Weinberger's opponent, Kurt Wright. A former lobbyist and commissioner of economic, housing and community development in the Douglas administration, Brooks twice served as executive director of the Vermont Republican Party.

This September, Brooks reemerged as treasurer, consultant and spokesman for a mysterious new super PAC called Vermonters First, which has in essence become a shadow Republican Party — spending heavily on television, direct mail, online advertising and tabcoils.

Thanks to the 2000 Citizens United decision and a slew of federal and state rulings since, groups like Vermonters First are free to raise and spend unlimited sums — so long as they don't coordinate expenditures with political candidates. Soon after forming, Brooks' group spent \$100,000 on a trio of television advertisements supporting Wilson and Blumenthal, and warning Democrats' health care plan. At first, Brooks declined to reveal who was bankrolling the entity, but subsequent campaign finance filings have shown that a Burlington resident named Lenore Braghaugh has donated all but \$900 of the \$645,000 raised so far Monday (see companion article).

In the last few weeks, the role of Vermonters First has drastically expanded. It has spent at least \$265,000 on TV ads, \$330,000 on direct mail, \$17,500 on polling and \$2000 on tabcoils.

To put that in perspective, in the first eight months of this year, the Vermont Republican Party spent \$99,000, while Vermont Democrats spent \$13,000. In the past six weeks, Vermonters First has dropped \$561,000.

"You get a sense of an octopus of an operation that we don't even really know about," says Graft.

To some Republicans, Vermonters First is doing the party a great service by wowing in and performing nearly all of its traditional functions — while sending the bill to a single donor.

"They're doing everything the party should be doing," says one top Republican.

The underfunded Brook campaign is benefiting, too, even though Vermonters First has yet to explicitly back the gubernatorial candidate. According to Brooks's de facto campaign manager, Dorcas Johnson, the campaign was poised to mail out absentee ballot request forms when it realized the independent super PAC had already gotten the job done.

# Who Is Lenore Broughton?

Meet the Vermont GOP's sugar mama **BY ANDY BREMAGE**

One of the most influential people in Vermont this election year is arguably the least known. Lenore Broughton, a Burlington businesswoman with a history of funding conservative causes, has shunned the spotlight while her money at driving momentum in a select group of Republicans running for office.

Broughton is the bank account behind Vermonters First, a new conservative super PAC directed by the former executive director of the Vermont Republican Party. To date, she has donated a whopping \$483,500 to buy advertising to support her chosen candidates and to oppose Gov. Peter Shumlin's attempt to make Vermont the first state with single-payer, universal health care.

Since Vermonters First started airing ads in September, Broughton's name has appeared in dozens of news stories. But little is known about the woman herself. Even those who call Broughton a friend describe her as "very private" and claim not to have known that she's the granddaughter of a major American industrialist.

Though a dozen anti-gay demonstrators recently found her house on Burlington's Henry Street, there isn't a single photo of Broughton on the web, and a Google search doesn't reveal much about her background.

"You can tell just by looking at her she's a very guarded individual," says Paul Deshaies, a longtime friend of Broughton's and one of two Republicans on the 16-member Burlington City Council.

A few things about Broughton are well known: She's a self-described speech psychologist who converted to Orthodox Judaism and is devoutly religious. She's also the founder and founder of True North Reports, a right-leaning website, and the eponymous talk show "True North Radio," which aired for years on WFFFM-FM.

Broughton has steadfastly refused to speak with reporters about her super PAC's activities. She also declined to be interviewed for this story—both through a spokesman and in person. On a bright autumn day last week, Broughton answered her door clad in a black overcoat and politely declined yet another request to participate. Instead, she suggested it could convene her to change her mind.

But with her super PAC, Broughton has gone public in a big way. And she is fast becoming a target for Democrats and single-payer advocates eager to counter the conservative message that money is paying to broadcast to the electorate.

Last week, single-payer health care supporters brought the campaign to Broughton's doorstep, delivering a letter to her home that asked her to end her "radical" attempts to divert health-care reform. They congregated outside her house with news cameras in tow, while an unmarked Burlington police car monitored the action a block away.



Orthodox Jewish super PAC founder Broughton lives in Burlington's historic Stokess.

**Broughton is fast becoming a target for Democrats eager to counter the conservative message her money is paying to broadcast to the electorate.**

out-of-state labor union. Broughton herself issued a rare statement, saying, "I support Vermonters First because I believed outside groups were coming into our state and crowing out the voices of the people who actually live here. Now I know it for a fact. They're outside my house. We should not allow ourselves to be bullied in our state, and I'm sure Vermonters won't."

Peter Sterling—the head of Vermont Leads, the group that organized the demonstration—rejects the intimidation charge, saying demonstrators were there for all of 10 minutes before peacefully disassembling. Sterling claims that Broughton is funding "false ads" against single-payer, adding that there is no evidence state-run health care would result in long waiting lines and rationing of care.

"If the laws regarding this rate, it would be big problem," Sterling says. "It could just start scaring people. Maybe it doesn't change their minds, but maybe it scares them."

What is known about Broughton's family history comes mostly from U.S. Census records and other public

documents available at websites such as Ancestry.com. According to those records, Broughton was born in Chicago in 1936 to Roger Hollander and Nancy Jovry, making her 74 years old. Her grandfather was the famous American businessman Joseph P. Jovry, who made his fortune as president of U.S. Gypsum and Montgomery Ward, and later as director of J.P. Morgan's U.S. Steel.

Like his granddaughter, Jovry had an apparent distaste for government meddling in the private market. In 1944, the Roosevelt administration used emergency measures to forcibly remove him from Montgomery Ward after he refused to settle a strike. That led to one of the war era's most enduring photographs: Jovry in a tuxedo carrying a defiant Army war of his office building in a seated position. He reportedly retired in 1955 with a fortune estimated at \$127 million.

According to her friend Ruth Stokes of Wilketon, Lenore Broughton married Tim Alth Broughton, who is now an English professor emeritus at the University of Vermont, but the couple divorced years ago. They have a son together, James Broughton.

A former state legislator and head of the Vermont OOR, Stokes says Lenore Broughton is a generous philanthropist whose image as a right-wing ideologue isn't deserved. "She doesn't let a lot of charity work that people don't know about," Stokes says.

In 1999, Broughton hired Stokes to be executive director of the Vermont Student Opportunity Scholarship Fund, a Broughton-funded nonprofit that provided tuition assistance for K-16 students to attend religious and independent schools in Vermont.

School choice has been a big cause of Broughton's and, in effect, she took it upon herself to implement it. The scholarship fund provided as much as 100 tuition grants per year to students who were being bullied or for some other reason didn't fit in at public schools, Stokes says. The maximum grant was \$2000—nowhere near enough to cover full tuition at most schools—so parents and schools had to come up with the difference.

From 2005 to 2008, the scholarship fund received donations totaling \$414,040—most but not all of which came from Broughton, Stokes says. She shelled out another \$100,000 for a separate school-choice project, creating an online catalog of independent education opportunities, according to John McLaughlin, who worked with Broughton on the catalog.

Broughton has recently presided of a Chicago-based foundation called the Broughton Fund, which dispersed almost \$405,000 in donations between 2005 and 2008, according to public tax records.

Politically, Stokes describes Broughton as a principled conservative who "believes passionately in this country" and in the defense of Israel. "It's not just that she's

## Left Hook

"We pulled back because we didn't want to duplicate an effort that was already going on," she says. "We just started those resources."

But not everyone is thrilled that Brooks and Broughton have crashed the party—at least at Lund Lodge.

"I think [major PACs] are specifically designed to run pretty tight of themselves," he says. "PACs are a function of individuals and whatever their particular bent is in it. Parties with volunteers are a broad-based operation."

Skip Valle, who served as a major fundraiser for former president George W. Bush and the Vermont Republican Party, agrees.

"I think it is helpful for any entity that is a political force to try to get maximum buy-in financially and otherwise from a broad base of people," says Valle, a former ambassador to Slovakia. "The extent that the political message is disseminated by people who have congregated around the source of money, I think that's bad for the party."

## Ground Game

Vermonters First's unexpected ascendance of ads could well make the difference in the race for state treasurer, which is being contested by two little-known candidates running their first statewide races. But in the hyper-local contests that will determine control of the legislature, what counts is candidate recruiting, community engagement and door knocking.

"If I was going to bet on a ground game versus an air war, I would always bet on a ground game," says House Speaker Skip Smith (D-Montpelier), who leads a caucus of 94 Democrats.

Despite the air support from Vermonters First, observers on both sides of the aisle believe Republicans could dig below the polity's 48 House seats they currently control.

In the Senate, where Republicans hold just seven of 30 seats, they are bullish on their prospects in Franklin County but could fight to a draw for the four seats spread across the Northeast Kingdom counties of Essex, Orleans and Caledonia.

"I don't think there will be a sea change, but we're hopeful we'll pick up one seat," says Melvin, the Bedford senator.

More and more, the Vermont GOP has reemerged to regional pockets of support—namely in Rutland County and

the far north. As one elected Republican notes, come January, only three House Republicans will hail from south of Rutland.

Turner, the House Republican leader, blames "retirees and increasing struggles. The caucus lost 30 incumbents, including rising stars such as the 38-year-old Rep. Howard and the 36-year-old Rep. Oliver Olson of Jamaica."

"We were hoping to have more candidates, but at the end of the day we have 75 people running. I would say 65 are electable," Turner says.

The minority leader says he feels "very confident" about the chances of 34 of those candidates, while another 30 to 32 are "solid." In a bit of a misdirection, he says he's communicated with few people "who chose to run as independents because they didn't think they had a viable chance running as a Republican."

He adds, "It's very troubling to me to have candidates feel that way. That's a reality."

Howard, who believes the House will lose Rep/Mass seats this year, says he understands the reluctance of candidates to run under the GOP label.

"Who wants to be recruited by a party that has some of this baggage?" he asks. "I know a lot of people who share my values but don't want to call themselves Republicans. How are you going to get them to run as Republicans?"

House Democrats are also facing 30 retirements but they have recruited 33 candidates. The ace in their hole, says Smith, is Vermont Democratic House Campaign director Nick Charly, who works year-round to support incumbents. Democrats with consistent correspondence, instant news prospects and provide candidates with on-the-ground support. House Republicans, meanwhile, have no paid staff.

Still, Charly speaks cautiously of his candidates' chances, noting that as 2014, more Democratic House candidates won by fewer than 100 votes—and two of them won by a single vote.

The Vermont Progressive Party, meanwhile, is squarely focused on building its numbers in the legislature—particularly in the House. Like the Democrats, they count on a full-time staffer, the party's executive director Morgan Guehl, to provide support to their candidates.

The Frog's numbers are small—four of five incumbent House members are running for another term—but the party

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in trying to pry policy opportunities in Burlington's Old North End, Franklin County, Lowell and elsewhere.

On the Senate side, 12-year Progressive House veteran David Zuckerman was a shot at the Democratic slate in Chittenden County's crowded, six-member district. If elected, he would join fellow Progressives/Democratic hybrids Tim Ashe (D/P-Chittenden) and Anthony Pollina (D/Washington) in the upper chamber.

"Our numbers are getting close to the Republicans in the Senate," says state Rep. Chris Pearson (P-Burlington), with a hint of exaggeration. "If we could take over the Republican as the opposition party, hey, would that be a fascinating political discussion?"

## The Pendulum's Swing

This isn't the first time Republicans' electoral prospects have looked dim. In his political memoir, *Duties*, Vermont Gov. Graff recounts a speech he gave in 2003, not long after then-governor Howard Dean moved to reelection over conservative Republican Ruth Dwyer. Asked by an audience member if he could think of a single Vermont Republican who could take the governorship, Graff said he could not.

"The party had as much trouble itself following losses fights over Act 60 and civil unions," Graff writes, "that I thought years would pass before the party regained credibility with the broad middle that decides elections."

Months after Graff returned to his office, Douglas called to note him about the comment. "Two years later, Douglas took back the governorship."

Vermont's political pendulum tends to swing in both directions. Since 1961, every new governor has hailed from a different party than the one before. If Skanesis wins his rights on higher office or loses his home after a few terms, a native electioneer might be ready for a Republican slot again.

"When there's an open seat, Republicans and Democrats will fight as the finish," Graff notes.

The question, however, is whether the traditional calculus has shifted as Vermont has steadily grown more liberal — and the national Republican Party has grown steadily more conservative. Olsen suggests "the biggest impediment" to the state party's chance to reverse perceptions of the national GOP.

"I think it's a reality that the state has moved very definitely to the left," says Neale Lunderville, who served as administration secretary and transportation secretary in the Douglas administration. "The party has to evolve with the times. We can't be the party of the 1980s and 1990s."

Like many younger Vermont Republicans, Lunderville believes that the

I think it's a reality that the state has moved very definitely to the left.

## We can't be the party of the 1980s and 1990s.

NEALE LUNDERVILLE

party's future success hinges upon presenting itself as fiscally conservative and socially liberal.

"I think the party needs to be much more inclusive and needs to present a more moderate view on the social issues," Olsen echoes. "It needs to put a renewed focus

into its greatest asset: its ability to challenge the fiscal policies and fiscal direction in which the majority party is going."

However, who says all of his friends are Democrats, believes for the party to succeed "it must embrace the libertarian components of the party."

He and other moderates see Scott and others in the line of low-key, bipartisan Republicans who can best succeed in Vermont. In the Senate, Scott voted in favor of gay marriage and calls himself pro-choice, with certain exceptions. Illness, meanwhile, staked out a role in the Senate as a champion of the working class and has received backing from all but one major labor union in his race for reelection.

"The Republican brand is in large part identified by the name in Washington," says Olsen, who is strictly aligned with running as an independent. "And it is, in particular, not all some of the comments that are made. You know the 47 percent comment? I represent the 47 percent."

To distance his differences with the national party, Olsen revealed last month that he broke from the party of "Ashe, not Akes," distinguishing monopoly-busting former Vermont governor George Aiken from Missouri Senate candidate Rep. Todd Akins of "legitimate type" fame.

Of course, not everybody feels that the Republican Party should move to the left — particularly within the senior ranks of the state party apparatus.

Rev. Craig Benson, an outspoken anti-gay-marriage activist who chaired the state's delegation to the Republican National Convention this year, calls the idea that Republicans should bow to the center "a whiny argument."

"We're seeing something that's been a historic shift over 40 years, but I think the shift has been pushed too far by Democrats and Progressives, and that will create a threat," he says. "I think we have an opportunity to pick folks up. We just have to run good candidates."

While Mallin believes Republicans must run better, smarter campaigns, he does not think the party should mimic the Democrats.

"I think we have to stand up and start defending why we are Republicans and why Democrats from co-opting it and making it sound like it's a bad thing," he says. "How does that help if you just become them?"

As time goes on, Mallin contends, Democrats will have to answer for the decisions they make in Minneapolis's party in power.

"Certainly the Democrats can't blame it on Jim Douglas or George Bush. They own it," he says. "I think it's going to be a pendulum swing, because I don't think you can continue down the path of penalizing everything to everyone. At some point you have to deliver. And you can't deliver everything. The day of including is going to come." ☐





## Who Is Lenore Broughton? BY JEFF

a right-wing political zealot, because she isn't. She just believes that, in Montpelier, it's been very hard to get the other side heard."

On a personal level, Stokes says that while Broughton is "quite a lovely person," she doesn't like a harsh lifestyle. "She has her money but what the hell are good things?" Stokes says. Whether — and how much — Broughton has given to other charities is not known.

But the money also has pumped into politics has been behind the scenes and, apparently, without too many strings attached.

"They'll talk to candidates and give them her point of view, but you won't be going to see her showing up at strategy meetings," says Paul Bradley, a former host of "True North Radio" and a 2000 GOP congressional candidate.

According to a recent analysis by VTDigger.org, Broughton has directly donated \$66,350 to national Republicans in this election cycle alone, making her the sixth-largest donor — of any party — in Vermont.

Among the recipients of Broughton's largesse are hard-right Republican candidates such as Minnesota Congressman Michele Bachmann, vice presidential candidate Paul Ryan and U.S. Senate candidate Richard Mourdock, the Indiana Tea Party favorite who knocked off longtime Sen. Dick Lugar in a primary this year. She has also donated at least \$6800 to the Vermont Right to

Life Committee in the past decade, according to Federal Election Commission records.

Broughton founded True North Radio a decade ago and recruited Luane Morrow, an English professor from Montpelier, to be one of the program's first hosts.

"Lenore wanted to get a conservative female voice out there because there wasn't any," recalls Morrow, a self-described "not-quite-a-conservative." It gave me complete creative freedom. I sold her later than grateful I was. And she said, 'Lenore, I just believe in you.'"

Some of the people closest to Broughton wouldn't comment for this story. Taryn Brooks, the longtime GOP operative who is running her super PAC, did not return numerous phone calls seeking comment about Broughton. Nor did Bob Rogers, who is news director of True North Radio and has served on numerous boards with Broughton.

Dale Windy Wilson, the state treasurer candidate who also knows Broughton and has been a beneficiary of her super-PAC aid.

Democrats, meanwhile, have been eager to fill in the blanks and portray Broughton as a rich, right-wing "well-known" funding chairman aide. Dems pounced last week when Vermont's first real chief of an executive state law bureau said of the state said in advertising. At least temporarily, it put a stop to conservative supporting Wilson and state auditor candidate Vince Illiano.

Despite her aversion to publicity, Broughton serves on at least one public board — Burlington Telecom's Cable Advisory Council. She was appointed in January 2003 and has attended six of eight meetings in the past year

and a half, according to BT general manager Stephen Barreclough.

Broughton appealed BT's inclusion of Al Jazeera English into cable TV lineup years ago, a cause taken up by a group she founded called the Defenders Council of Vermont. Broughton was treasurer of the nonprofit group from 2007 to 2009, during which time it received \$150,000 in funds, according to public tax filings.

According to its website, the Defenders Council of Vermont was formed in "solidarity with the citizens of Vermont about the nature, reality and threat of Islamic Jihadism." The website says the group would host "living room events," in which a BCV representative would meet with concerned citizens in their homes or public spaces to discuss "the threats America faces from radical Islam and the explosive nature of Islamic Jihad."

But after two years, the group faded. "We didn't have an Islamic incident in Vermont, except for that Burlington Telecom, Al Jazeera controversy," says McClagarty, who served on the nonprofit's board. "We didn't really have something where radical Islamists were trying to slip stuff into the school system or anything where we might have raised a protest."

Broughton and her allies lost the Al Jazeera fight, but today have apparently taken up a new one. BT's Barreclough says the Cable Advisory Council wants to remove Free Speech TV — a left-leaning network that broadcasts shows such as "Democracy Now!" — from Burlington Telecom's lineup.

"That's simply not going to happen," he says. ☐

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# Lawn Spawn

Critiquing the candidates' campaign signs

BY TYLER MACHADD

**Jack McMullen,**  
candidate for  
attorney general [R]

DS: Sullivan, I don't like a serif font like that, all capitals, it just looks so... argh.

CM: Hm. That's not good. It's too airy, it almost becomes like you lose the actual wording.

DS: It just looks like a bunch of letters floating around. Is it the leading? Or the kerning, I don't know, it's all weird.

**Bill Sorrell,**  
incumbent candidate  
for attorney general [D]

CH: I like the Sorrell font. That's kinda nice. Like an old Western. The one thing I don't like is that shooting star.

DS: The star is so graphic-y and then the shooting thing is like a smudge?

CH: Everything else is super clean and then that. You can tell that's not a good stroke.

DS: I do like the light blue over the blue. That's kinda nice. If the shooting star looked different, maybe if it was a little cleaner, it would be better. Now it throws it off.

**Bernie Sanders,** incumbent candidate for U.S. Senate [I]

**Kit Andrews,** candidate for state representative [P]

**Gene Bergman,** candidate for state representative [P]

**David Zuckerman,** candidate for state senator, Chittenden County [P]

DS: We loved seeing these three Progressives signs plus Prog-father Sanders displayed next to each other. Who knew Trebuchet was the official Progressive font?

DS: The little moose is cute.

CH: Sure. I don't really like the moose, it's nice to see different shapes in there, but I feel like if you're driving by, you're not going to necessarily know it's a moose.

CH: The font that they chose for Bernie. That's nice.

DS: It's nice and friendly. I also like the formatting of "For U.S. Senate" so it's like "for us" and "for us." Senate."



Political candidates can invest in television ads, email newsletters and hyper-targeted Facebook ads. But despite all the high-tech options available to modern campaigns, those old-fashioned lawn signs persist.

Love 'em or hate 'em, these miniature billboards populate the Vermont landscape for weeks or even months every year, so the least the campaigns could do is come up with good-looking signs. We asked two of our graphic designers extraordinaire, Celia Hazard and frey Diane Sullivan, to critique the good, the bad and the ugly of 2012's crop of lawn signs.

To pick your own favorite, vote in the poll at [sevendaysvt.com](http://sevendaysvt.com)

#### Peter Shumlin,

incumbent candidate for governor (D)

CH: The Shumlin font I like.

DS: I like the "Peter Shumlin" font but the "for governor" font is throwing me off. A nice cute, fat font, and then all of a sudden you're going to a wedding.

CH: The swap is just weird. It makes weird shapes.

DS: He should just never do anything except for a big nose and then call it a day. "The nose knows: Shumlin for governor."

#### Cassandra Gekas,

candidate for lieutenant governor (D)

DS: I'm not keen on the mix of fonts.

CH: Yeah, I don't know about all the fonts. From big and bold to thin and serif.

DS: If I were her, I'd make a joke about Maria Cass Vote Maria Cass.

#### Randy Brock,

candidate for governor (R)

DS: See, now that's good looking.

CH: I think that's probably my favorite one. Those lines, the little Vermont in there...

DS: I like the big, fat name, and then the "governor" is not too skinny, not too fat, nicely spaced. He gets a check-plus.



# Dare to Be Stupid

An unapologetic fanboy interviews Weird Al

BY DAN ROLLES

I get flakey looks when I talk about "Weird Al" Yankovic. That'll happen when you mention that he performed the greatest live concert you've ever seen. (About 10 years ago at the State Theater in Portland, Maine.) Uncertain whether you'll enough to stick around or not. Is he joking? No, he's not joking. That's usually followed by some variation of this sentence: "You do what for a living again?"

It has never been "me!" to be a fan of Weird Al. His music has long been the province of teens and geeks, countless teenagers who spend Saturday nights watching "Star Trek" reruns or embedded in epic games of *Dungeons & Dragons*. It is decidedly not the type of thing a Serious Music Fan, let alone a professional music journalist should enjoy or, God forbid, respect. To which I submit: Screw that.

With a career spanning more than three decades, Yankovic is perhaps the greatest pop-culture satirist of his generation. He has long outlasted most of the artists he's parodied. In many cases—"Anchors Aweigh" comes to mind—his parodies are more enduring than the originals—and they're usually more clever. And then there are the polka medleys. Oh, the polka medleys!

Where were we? Oh right, Weird Al rules.

In advance of his performance at the Flynn Musicstage this Saturday, October 24, *Seven Days* gawked out on, er, spoke with "Weird Al" Yankovic by phone. It was totally awesome.

**SEVEN DAYS:** This is wildly unprofessional, but before we start I just wanted to say that you were a huge influence on my developing sense of humor as a kid. I'm a big, big fan.

**"WEIRD AL" YANKOVIC:** Oh, no kidding. That's very flattering.

**SD:** I think you were also the reason I didn't date much in high school.

**AY:** Yeah—I get that a lot. Sorry.

**SD:** It's OK! Anyway, some of my favorite Weird Al songs are your originals. The style parodies like "Molotov" or "Nature Trail to Hell." How do you decide when to do a style parody versus a parody of a specific song?

**AY:** Well, the straight parodies have to be topical and usually, in some way, the subject matter. The style parodies, or pastiches, there's no rhyme or reason to those. If I'm doing an homage to a band, it's usually a band that I like or find interesting. So I listen to their body of work and try to figure them out. I figure out some of the idiosyncrasies that make them who they are and then write a song in their style, but just a little more deconstructed and warped.

**SD:** It's a legal gray area, but you don't really need permission from artists to parody their songs. Yet you always ask, and end to their wishes if they decline. Why is that important to you?

**AY:** I think that's one of the reasons I've been able to hang around as long as I have. I want to make sure



the artists are on board. I don't want to step on toes. I want satisfied customers, as it were. I really don't like drama. And I want the artists to be in on the joke and appreciate what I've done. So if they just flat-out don't like parody, or think I'm disrespecting their work, I don't want to do it. Also, it helps with figuring out the credits and royalties and that stuff. But mainly I don't want to burn any bridges.

**SD:** Lady Gaga's management said you couldn't do "Poker Face May," but they never actually ran it by her. When she did hear it, she loved it and gave her blessing. That had to be flustering.

**AY:** Absolutely. I'm flustered that she liked the song. I read an interview she did in *Rolling Stone* where she said she thought it was empowering. It was great to hear.

**SD:** I bet. Has there ever been a pop song more tailor-made for a polka medley than "Poker Face"?  
**AE:** Nope. Probably not. In fact it was so obvious, part of me didn't want to do it. As soon as that song came out, everybody on social media was saying, "You gotta do 'Poker Face'!" I was like, "Yeah, I know!" By the time the thousandth person suggested it, I was like, "I'm not doing this." Then after the millionth person, I figured I should probably just give them what they want.

## EVERY AGE OF POP CULTURE IS A GOLDEN AGE. THERE IS ALWAYS SOMETHING RIDICULOUS TO MAKE FUN OF.

'WEIRD AL' YANKOVIC

**SD:** What's the most surprising reaction from an artist to a parody?  
**AE:** Well, I've heard a couple of times that Norina said they didn't realize they had made it until they heard the World AI parody. That was pretty sweet.  
**SD:** You've tried to do Prince a number of times and he's always balked. If you were going to parody one of his songs, which one would you do?

**AE:** Well, now I don't know. He's still active and popular, but he hasn't had any new releases here for a while. The songs I really wanted to do were his hits in the '80s, and there were a number of them that would have been good to do for parody. In fact, in [the film] *GUP*, several of the *Dire Straits* parody, the concept was originally going to be a Prince parody. But he said "no" and we haven't really approached him since. I'd like to thank his sense of humor has inspired me since then, but I can't do it just from experience.

**SD:** The Michael Jackson parodies were huge for you early in your career, but you've only done two. Did there come a point when it just didn't seem appropriate to parody him?  
**AE:** It had less to do with his personal life and more that I had already done parodies of him. I felt like I needed to spread the love around. I guess.

**SD:** Are there songs that are off limits, songs you feel are just inappropriate to touch?  
**AE:** As a artist, the more to that should be "no." But in all honesty there are certain lines I won't cross. And good taste and common sense enter into that. I mean, I don't think anyone wants to hear a "Team in Motion" parody.  
**SD:** Yeah... probably not. Switching gears, pop culture seems to be increasingly abundant and disposable. Does that make this a golden age for a pop-culture satirist?  
**AE:** Every age of pop culture is a golden age. There is always something ridiculous to make fun of. I don't

think there is any one era of pop music that is any more ridiculous than another. The zeitgeist changes constantly, but you never run out of source material, which is a nice thing about my job.

**SD:** The speed of digital distribution must be a tremendous help to someone like you, who needs to stay current. Has that made your job any easier?  
**AE:** I haven't taken full advantage of that, but I've experimented with it. I did my TI parody, "Whatever You Like," as quickly as I could, just to see how fast I could get it out. Within two weeks, I went from getting the idea for the song to recording it and getting it on iTunes. And it came out while TI's song was still No. 1 on the *Billboard* charts. In the old model of distribution, that would have been a possibility. For someone who is trying to be timely, it's a godsend.

**SD:** I won't ask you about a DMF request, but I wanted to bring up the Twinkie Warner lawsuit. Were you upset to learn that Twinkles went bankrupt?  
**AE:** I was concerned. I know that there are now people hoarding Twinkles to have a lifetime supply of Twinkie Warner Sandwiches. And considering the shelf life of a Twinkie is 30 years, I think that's probably good for your future shelves to have a case of Twinkies or two. ☺

**F** Watch Al Yankovic perform in the *Myra Bostrop* in *Shirlington* on Saturday October 22 at 8 p.m. 503.432.9114.

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# Patriot Games

Vermont's airsoft warriors shoot to kill, take no prisoners and break for cocoa

BY KEN PICARD



A military simulation participant takes aim in Charlotte.

It's 9:10 — 9:20 a.m. to be precise — on a recent Saturday as a light rain falls on a muddy Charlotte pasture. Several dozen "soldiers" who have swarmed here overnight are breaking camp and moving on. Clad in full battle dress — combat boots, fatigues, helmets, goggles and tactical vests — many don't look old enough to drive, let alone carry assault rifles. Fighting one another more like it.

"Safety briefing, 10 minutes!" someone shouts from a nearby staging area, an open-sided tent erected beside a vintage 1965 field ambulance and cook trailer.

The morning's stiffness is described by the gravel of an arriving military transport and occasional bursts of someone's gun. Combat hasn't officially begun yet, but already some of the boys are firing their weapons — testing their range or venting nervous energy.

In about an hour, I will become "en-battled" with some of these soldiers who will stalk their enemy, draw fire and take casualties. The operation goes the 1990s Serbian Army against NATO forces pushing into Kosovo.

A war-games exercise for the Vermont National Guard? A military-tactics lesson for Norwich University cadets? Neither. It's all just fun and games for the 150

participants in Operation Puma. The weekend-long military simulation, or MilSim, is being conducted by the Green Mountain Studies and Observations Group, or GMSOG.

In Charlotte, a town better known for its apple orchards and literary haunts, GMSOG (pronounced "GIM log") offers 120 acres of diverse terrain for staging mock battles, historic battle recon-

structions. Derek Chase, the 25-year-old former aerial pilot and Air National Guardman, served in Iraq in 2006. Chase, who now has a 9-to-5 gig selling stagecraft Land Rover, organizes airsoft operations, or "ops," as a recreational pursuit.

"I'm just a hobby. I do it for the kids," he says. "They build a lot of friendships here that they wouldn't have otherwise."

Though often compared to paintball,

airsoft officials don't object to low-flying helicopters strafing teenagers with M40 machine guns.

For Operation Puma, Chase has arranged for one to fly along with a fifth unit. While I wait, I meet Seth, 45, and his son, Ian, 15, from Amherst. Both wear German Flecktarn, or spotted camouflage, designating them as furber.

Like all players, the father and son brought their own weapons. There are miniature rifles modified for increased range and accuracy. Though many players prefer machine guns, Seth and Ian use sniper.

Have dad's feel getting tagged by an aircraft 100? Like a bee sting, says Ian, who participated in an earlier GMSOG op. "You either hate it or feel it," he said says. "I'm pretty feel it."

At 0945, NATO and fifth troops assemble, loaded for battle. To an untrained eye, many are indistinguishable from actual military. One player is dressed head to toe in a ghillie suit, looking like a dyed-green sheepdog. I hope he checks himself later for ticks.

Chase, aka Tiger — during ops, players use a radio handle — is deputed out to full-time gear. He'll command NATO, while Alan Caldwell, aka Gerc, will lead the Serbs.

Chase checks atop the ambulance and reviews the rules of engagement. En route, most are on full-sed goggles. No shooting at wildlife, livestock, trucks, helicopters or reporters is brooked a sign of relief.

Also, GMSOG has a no-casualty rule, which means everyone shoots to kill. There's no minimum engagement distance, but Chase asks players to switch their guns to semi-automatic whenever they're within 30 feet of an enemy.

"Try to keep it civil," he says. "You wouldn't want to get shot in the face at 5 feet in full auto."

When a player gets hit, he or she must display a red tag and leave the game for 30 minutes. A wounded soldier may only return after being touched by a teammate for one minute. If the player "bleeds out" — i.e., is not touched within 10 minutes — the "dead" soldier must return to a designated area and wait there for another 15 minutes. This constitutes actual battlefield losses.

"You don't have to meet it out. We all know what 10 minutes look like," Chase says. "It's like one 'Call of Duty' match."

## IT'S JUST A HOBBY. I DO IT FOR THE KIDS.

DEREK CHASE

ments and other role-playing games, complete with authentic military vehicles, aircraft and weaponry. And, yes, they're fully insured.

Begin four years ago, GMSOG bills itself as the "premier airsoft field in New England." Airsoft, a live-action shooting game, uses replica weapons that fire biodegradable plastic balls with compressed gas, such as CO<sub>2</sub> cartridges.

Is this the latest incarnation of paintball, only with bigger budgets and more badass toys? Not quite, says GMSOG

airsoft tries to simulate actual warfare — without all that messy business of the mixed emotions, mass devastation, PTSD and debilitating injuries.

While paintball is still more popular, airsoft is rapidly gaining followers. One reason, Chase suggests, is that it's more eco-friendly. The like biodegradable quickly once exposed to water and leave behind no trace. GMSOG needs to be a clean indoor-outdoor operation, its prohibition from erecting permanent structures as its property, leased from a local farmer. Recently,

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## Patriot Games »»»

The players laugh at his computer-game nickname.

I'm struck by how close many of these guys — and nearly all are male — are to each other. That's a change from years ago, remarks GMSOG staffer Jonathan Quist, aka Outlaw, when several confederates were mostly guys in their thirties, forties and older. The cost of assault equipment has dropped considerably, he says, making the sport more accessible to its prime demographic. Most participants can get into it for \$100, though Outlaw says, "I've seen guys quickly cross the \$5000 mark."

I wonder about how many of them will actually join the military. (If anything, Chaos denies, he takes more kids out of enlisting.)

"Actually, we had a military recruiter at our last game," Quist says. "I don't think he did much business."

Over the briefing is over, the players give Chaos a chair for organizing the event. "OK," he says, waving them off. "Now, let's go about people."

## The Battle Begins

1300 P.m. is an '86 Jeep transport riding shotgun, which is ironic, given that it's the only one in the truck without a gun. The lead is parked with Serbs, east of whom belong to a Vermont assault team called Death Avenue. (Other players have come from as far away as Maine and Connecticut.) Armed, they begin a Marine-like chant: "Whose house? OUR HOUSE! Whose house? OUR HOUSE!"

I ask the boys their strategy for the day. "Shoot to kill!" someone yells, and they all laugh. We scramble through a metal gate, past a herd of cows, across a meadow, then down a steep ravine.

We disembark along a swollen river and set off on foot, following across a creek and up a steep, wooded hillside until we reach a small, craggy outcrop called Red Hill.

Our team leader is Angus Gates, aka Big. The 20-year-old GMSOG staffer briefs us on our mission: Capture a downed NATO pilot before he gets rescued. "Now, let's see if we can accomplish our objective before lunch."

While waiting for the game to start, I chew the fat with several guys in the unit. One is a graduate in Middlebury another works retail at a mall. They are on about rifle modifications, post-apoc and sand-worms left behind in the car.

I hear stories about a legendary airsoft team from across the lake, called the Adirondack Rangers, highly disciplined former military troops (rumor has it) who have tons of cool paramilitary hardware, including night-vision goggles. "Not the cheap ones," emphasizes one Death Jester. "The \$5000 kind?"

Several guys mention Operation Blackhawk, a mission, 20-hour MilSim

kill-fest that's held annually at the 19th Mountain Division's airsoft-wetland training facility at Fort Dix, N.J. I'm told that players show up with all sorts of neat toys like "tornado grenades," which spin around and shoot 170-lb. minisaturators "on some chains." Talk about fun for the whole family.

I ask the guys whether they think they'll get killed today.

"Dude, if you go through a game and don't get hit, you didn't do much fighting," says Kelsey Dehnan, aka Wolf.

Amato got his start in the 1970s in pacifist Japan, where perverts flaunt ownership, and still is, illegal. At first, it was a way for Japanese gun geeks to collect authentic-looking weapons. By the early 1980s, airsoft enthusiasts were modifying their guns to shoot plastic pellets, first at targets, then at each other. By the 1990s, the sport had spread to the United States, mostly via military personnel.

At 1300 hours, a squawk on Big's radio informs us that Operation Puma has begun, which translates perfectly with increasing rainfall. We move out, taking downhill and back across the creek. Within minutes, I can't see anything through my goggles and am tripping over logs. Call it the fog of war.

Ducking behind trees and scanning the battlefield with his M-16, Wolf takes the lead. His squawk is to move ahead with a small team, or into us with a small fire.

Wolf is a high school senior whose biggest responsibility to date was working as a seasonal lifeguard at Vassar's beach. "Dude, you would not believe the shit that goes down at the diving board!" he declares. He has joined the Marines and shops our next August.

Up ahead, we hear several bursts of gunfire, followed by indistinguishable shouting. Wolf and teammates Hunter Myers (Apoc) and Quanta Lewis (Kao-Gro) advance, while I scramble behind, wary of removing my goggles and losing my eye to an errant BB.

At a standstill's end, Wolf rears with a S&W .38 don't recognize with a red bandana on his head — our first casualty. Apparently, he surprised a NATO soldier and got shot at point-blank range. His sets surprisingly calm.

Suddenly, my three comrades pivot to the right. Wolf is drawing his shot downfield. Flashed several quick bursts of fire went by, followed by single shots. Two nearby soldiers got tagged. From below, I hear a phut-phut sound — "Mack!" — followed by more gunfire.

Another S&W runs back and reports a "biggun" up ahead in a bunker. A machine gun shatters, and my last survivors — leaving me alone. Despite my orange vest and the rule about not shooting journalists, I'm not about to let NATO's advances to the Geneva Conventions. I had as back to Bull Hill.

1550 Taking through the woods, I

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distance upon him, the 35-year-old 1st sergeant. Unlike some soldiers, he was calm judiciously. I watch as he patiently lines up a shot, then squawks the trigger somewhere in the distance I hear a faint "rip."

Am first a second round. "On!" someone yells. In all, but racks up eight kills. With sniper cover our unit advances another 30 or 40 yards. For the first time all morning, we're gaining momentum.

As we pass one my wounded, a NATO casualty complains that the ferbs aren't "playing dead" for long enough. Hey, complain to the Red Cross, I think.

I check in with Sgt. for a bag-patrol update. Suddenly, the ferbs failed to find the downed pilot. However, we overrun NATO's rear buslines and forced their retreat.

"So it's very close right now," he says. "NATO has a slight edge on us. However, the battle has turned. We're now a real threat in their side."

1235 Shortly before lunch, Sgt. says, as when hostilities often spike — not unlike in real wars, when commanders try to gain the upper hand just before a ceasefire. Nearly, someone yells, "Fire another!"

Sgt. gets word via radio that the "friendlies" we were expecting as reinforcements got derailed. He decides to send four soldiers up to take out a NATO post. "Get that G-6!" he yells.

I ask if it's a suicide mission, sending inexperienced players to storm the kill. "Yeah, probably," he says decisively.

The advancing soldiers suddenly draw fire. Like snipers and I had behind a tree. One has my pointer but not skin. Am I dead?

Suddenly, a collective cry goes up

"Launch!" Several dozen soldiers, friends and foes, emerge from the trees. We hula together back to the staging area. Then, Chaucer with, Catherine, stands at a British tank trailer and dangles out her banana traffic burgers and coconuts to the boys. (During the week, she sells anti-war!) I ask her if the ever gets into the game too?

"No!" she says, with an incredulous look. "I don't want to get shot!"

I notice more than a few arms and legs covered in mud — battle wounds caused by running too fast down slippery hillroads.

And, as I reflect on how to report on the morning's firefight, I already suspect that some readers will instantly consider *snipe* itself as a different kind of slippery slope, a posture that simultaneously glorifies and sanitizes war, even as it co-opts the name of a notoriously ugly conflict.

Ground, there's been war! a version this morning of ethnic cleansing, forced repatriations,

mass executions or any of the countless other human-rights abuses that marked the real Kosovo.

But that's not the point. This conflict is about boys playing army, not a history lesson. It's as detached from actual warfare as "Grand Theft Auto" is from a driver's ed class. Nevertheless, my own immersion to war and to America's military-industrial complex, I know I would have eaten up this shot as a kid — and been humiliated that the helicopter got named out.

Well, by lunch I need to ship out. My own allied commander, aka my wife, has requested I redeploy to the Williams Box store on a temporary mission. ☺

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There's nothing like a stroll through the park. It's refreshing to catch a whiff of the grass, feel the breeze in your hair, hear the birds chirp. But, admit it: Sometimes people get in the way. Though we may step into the park to enjoy nature, we can't seem to get away from others. People are everywhere.

Volunteer poet David Budbill is well acquainted with these people of the park. They form the cast of his new book *Park Songs*, a hybrid poem/play. The book is a series of short vignettes — generally snippets of dialogue, with occasional monologues, blues, songs, longer conversations — that all take place during a single day in a "small green space surrounded by a great big city." This green space is managed by Mr. T, a "would-be poet, lawyer, attorney and guardian of the Park," and shared by the homeless and various passers-through, both named and unnamed.

If that cast sounds fluid, open-ended and difficult to pin down, that's because it is — as is the work itself. People come and go as they would in an actual park, and reading *Park Songs* is somewhat akin to sitting on a bench, watching it all happen. There is no overarching drama to speak of, save for the accumulating tension of words approaching each other and sometimes colliding. There is no clear main character (although we spend more time with some than others). In fact, even "character" seems the wrong word, as the players more often function simply as voices in a collective song, distinguished only by line breaks and alternating lines.

This hard-to-define quality is, of course, typical of a genre-leading work, and Budbill's experimentalism shouldn't necessarily be mistaken for weakness. *Park Songs* resembles a play in its delectability (and in the author's stated desire to have it read by a cast), while it resembles a book of poems in being a series of strong, together-moments more than a sequence of scenes. But these are just moments, perhaps "songs" indeed captures the genre best. In the afterward, Budbill encourages these moments to do what they will with the "raw material."

The idea of using a park as a natural stage of songs is intriguing, even if, in the process, the work takes on a time difficulty to recognize as drama. It all happens with a kind of ultra-American twist on Brechtian technique. The vignettes rarely



# Walk in the Park

Book review: *Park Songs: A Poem/Play* by David Budbill

BY KEENAN WALSH

Just longer than two or three short pages, with one exception — "Let's Talk" — which Budbill says in the afterward could work as a one-act play. And the dialogue of many (though not all) scenes in *Park Songs* is full of idiosyncratic vocabulary and coded, subtextual syntax, which contributes to a down-to-earth, plain-spokenness. These accessible people we can connect with, and it's refreshing (as Budbill's work generally is) to be a flawed regular of simple beauty in place of incomprehensible, pseudo-intellectual pseudo-jargon, which contemporary poetry can so frequently be.

Yet, when the park people speak of their personal lives, their sentences often feel too forward and abrupt to elicit any reaction in the reader. People come and go in the park, and when they sit down to chat, their conversations move too rapidly

in the direction of emotional disavowal. Even when we assume there is a backstory to justify their awkwardness, we are caught off guard by their manner, unsatisfying conclusions.

Take, for example, the vignette in which Jamie, a young woman, and Sue, a mother, sit down together. Apparently the meeting was prearranged, because Jamie apologizes for being late. Sue asks, "Anything what new with you?"

Jamie replies, "Ah, I don't know. Nothing. That's the trouble. Nothing's ever new. I'm 20 years old and I feel like my life is over." She goes on to explain that she feels stuck in her dull job, and seems having to live with her mother. "In this all there is, huh?"

Sue responds, "I'm sorry Jamie. Look at it this way if you want. At least you got

a Mom. My mother died when I was 19 . . . I had so many things I wanted to talk to her about, things about my childhood, questions to ask her." She explains that she wishes she had asked her more if she'd ever had an after, just to know "Thou, abruptly. She says, "I got to get back to work."

This ultracoincidental style is barely tolerable in first-person verse, in dialogue it sounds forced and abnormal.

The work sounds a disarming innocent, again in passages where some of the park people seem self-consciously (and defensively) literary. On the more tolerable, though still tedious, end is Mr. C. A failed poet, he not only shares some of his compositions

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with us, but verberously curses the literary elites in several breath-taking monologues. "If I choose to speak in an archaic tone, mindless and beautiful, colored and melodious . . . I can! Which is to say, I usually, premeditatedly, deliberately and consciously speak in this barbaric tongue."

We forgive Mr. C's misreading of Greek word lists for eloquence because he is, after all, a "would-be poet." Harder to stomach are his self-congratulatory spiritual misadventures: it is the drunken fisher in Nick Flynn's memoir, or his laundry list of clever curse words. But, and all too soon, Mr. C is a tragically funny voice, insofar as it's funny to watch a failed poet justify his failure with false pride.

On the less forgettable end, as theorized in literary language goes, are parts of the advanced dialogue in "Let's Talk." First, who, according to his character description, "thinks himself a ladies man" tries to strike up a conversation with Nancy, an overbearing mother and partner to Judy (first says he's lonely, and Nancy declines to continue the conversation). He talks why, and she proceeds to talk his car off explaining that when she talks with people, she always ends up playing the listener.

It's a funny idea, but occasionally Nancy lapses into a strange, misplaced verbal self-consciousness that takes over more than it gives in the scene. Take, for example, the moment when, after several paragraphs of passionate confusion, she corrects a prepositional ending. Or worse, when she compliments Fritz's "sensitive" wordplay in tedious detail.

Tim Loom, *Lamely* The near rhyme. The subtle similarity in sound just also the difference between the displacing so in loom and the long a in lamely only. And the same subtle similarity yet difference between the long e sound in hurry and the ly in lamely only.

Not only do these inevitably interruptions detract from the park's authenticity, but they place the work more on par with that very self-conscious, postmodern stadium from which, in Beckett's previous work, readers were so relieved to break.

Perhaps it is no surprise that Beckett himself admits, in a speech quoted on his website, to being "suspended between the working class, peasant world of [his] birth" and the "elite world of the arts." Park Song strives toward encompassing both, but most of the time it falls flat in its attempts at earnestness, poetic sincerity and graceful high diction. As a poem, it could use less confession, and as a play, it could use more genuine character development.

Built to at least a mature guy. When he moves from his own backyard to a city park, people get in the way, and he loses his halfway superiority and attention to detail. As walks in the park, this one is not so refreshing. (D)

**Photo: 2009's A Poem/Why by David**  
David, *Experiencing Anger/Poem*  
12 pages, \$14.00, davidbook.com

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# Dane's Dilemma

Theater review: *Hamlet* at Lost Nation Theater

BY ALEX BROWN

Every character, scene and line in *Hamlet* has been debated endlessly in some way the genius of the play is its porous quality—it will conform to any psychology, envelop any philosophy, reflect precisely what interests you most. In that sense, you owe it to yourself to see *Hamlet* whenever you can, for each staging brings something new to the surface.

In Lost Nation Theater's current production, the emphasis is on the revenge plot, with Hamlet's anger overshadowing his anguish. Vigorous pacing brings out the energy at Shakespeare's best, while solid acting reveals the poetry of the language.

The play begins with the words, "Who's there?" and from that tense query onward, the Danish court is embroiled in intrigue. Hamlet is still in mourning for his dead father, the king of Denmark, when his mother Gertrude swiftly remarries—in his circle Claudius, no less. A ghost confirms Hamlet's suspicions about his father's untimely death at Claudius' hand, and with some reluctance, Hamlet accepts the duty of revenge. To observe Claudius and Gertrude closely, Hamlet feigns madness, and carries his act to the point of antagonizing his love interest, Ophelia. To not Claudius' guide, he engages a troupe of traveling actors to stage a play that means the crime. All in all, Hamlet includes poisoning, stabbing, an offstage drowning, a stolen unearthing and a dramatic sword fight that spans almost no one.

*Hamlet* is a play about choices, but it doesn't just pose dilemmas, it twists the audience to plunge into each character's inner life and feel the pain of choosing. A director has choices, too. Should Hamlet embody the moody afterthought or the surfer of depression? How mad is he? Should the director save us toward conclusions or let us reach our own interpretations?

At LNT, director Kim Kent forgives the heavy hand if he leans toward any pole, instead of emphasizing Hamlet over the supporting characters. This is an understandable bias, because whenever Hamlet isn't talking, someone's talking about him. *Hamlet* presents a remarkable combination of these plot and intellectual exploration. The play gives each major character a moment of introspection, whether it's about the compassionate attack with a quality conscience, the mixture of loyalty or the balance between parental and erotic love.



Clara Probst, Eric Wilson, David and Robert Nantz

## PROBST FINDS NUANCE IN THE SOLILOQUIES AND APPEARS TO RELISH THE GREAT CHALLENGE OF HAMLET'S INCONSTANCY.

Shakespeare's soliloquies are not just windows into Hamlet's thoughts but glimpses into how the mind works.

Clara Probst has the vocal and physical intensity for this role, and he convincingly conveys Hamlet's ability to distance himself from others with sarcasm. He lets an angry undercurrent bubble up, then chases it with irony, revealing his character's painful detachment from the world. Probst is at his best when a scene allows him to connect with a fellow actor, as in his cruel and crueling play of Ophelia (Erica Ramsey). Ramsey stutters in confusion, then collapses in misery, their intimacy requires each to push the other more and more fearfully, until Ophelia is left wounded and hollow.

When Probst takes on other targets, the connection isn't always there, making the

module less compelling. Gertrude (Tracy Girdley) doesn't earn Hamlet's revulsion or contempt. Paul Molnar gives Claudius a cheerful, level-headed quality — so some to wonder if Hamlet is simply missing the point of court life.

Probst finds nuance in the soliloquies and appears to relish the great challenge of Hamlet's inconstancy. The fabled audience never runs the risk of carrying him off; he always retains control, the better to showcase intimacy over sorrow. Probst also seeks the romance in the role, looking for the parts where Hamlet can glow with the best of his own parts.

Hamlet is too long a play to stop intact. The full play can run five hours. Besides making the cuts that polish the gem, Kent has pared the cast judiciously so that right actors can play all the roles.

You won't miss the lost corners bowed overhead, but you may have some trouble with a single pair of actors handling the roles of Laertes and Horatio. Rosencrantz and Guildenstern, two of the traveling players, and pretty much any other character requiring a youthful countenance. Christopher Schurr and Eric Wilson have gently tickle them all, but for all their enthusiasm, we are too conscious of the quick-change stunt. Rosencrantz and Guildenstern are played for weak comedy; the play-within-a-play players jump. But Lewis's tender Horatio and Schurr's strong Laertes do stand out as solid characters.

Mark Roberts takes on the roles of the Ghost and Polonius, as well as assorted military and royal figures. More than quick change is necessary to pull that off, as Polonius must appear in the same scene in which Hamlet sees the ghost. There's a high tech solution that I won't reveal here, but it lacked the magic to dazzle this reviewer's eyes. Roberts gave the ghost a rather petty agency for revenge, without the necessary overtones of menace that spun the philosophical Hamlet to bloody action. As Polonius, however, Roberts nicely made overdoing the character's verbosity.

Robert Nantz ably handles seven roles, and is especially memorable as the Gravedigger.

Kent designed the simple in-the-round set, and Donna Stafford painted the beautiful two-scene floor. But not especially. Kitzman-oh — then's no sense of a candle's cold, dark candles — but it's highly adaptable, and you look forward to the cinematic sword fight from the moment you take your seat.

When it comes, choreographed by Dan Rankin, the lighting does not disappoint. Kent's is good at building tension, and his reputation of overdoing may be impressive, including a few scenes with surprising outcomes. The words alone, but Kent's and Kent are always telling the story through the lights, and Hamlet's innocent pleasure in combat shifts to the dark realization that this battle has the highest stakes.

Nancy Scott's costumes are fine, especially Hamlet's richly textured combination of black velvet against black fabric.

Kent's skilled use of space underscores his rhythmic sense for dramatic action, and Probst delivers a strong performance. Add this to your collection of *Hamlet*. **B**

**Hamlet**, directed by Kim Kent, presents company Lost Nation Theater of Hampshire City Hall Auditorium. Thursdays through Sundays, October 15 through 18, Thursdays at 7 p.m., Fridays and Saturdays at 8 p.m., Sunday October 14 at 1 p.m. Sunday October 16 at 2 p.m. \$25-\$30. [www.lnt.org](http://www.lnt.org); [www.lostontheater.org](http://www.lostontheater.org)

# Using Their Noodles

Vermont Fresh Pasta gives chefs what they're looking for

BY ALICE LEVITT

Last fall, chef Michael Wernicke was on the hunt for ramen—but not the loaves of dried noodles with flavor packets favored by college students. For his 2011 winter menu at the Rusty Nail Bar & Grill in Stowe, the chef planned to serve authentic Japanese noodle soup adapted from the recipe in David Chang's *Manchurian Cookbook*. He was surprised to find that none of his regular suppliers, including upscale specialty-foods giant Old Farmer & Son, offered fresh ramen noodles.

Sean Buchanan of Black River Produce recommended that Wernicke contact Vermont Fresh Pasta, which sells both wholesale and retail. "I started talking to [co-owner] Tricia [Jarecki] about silicone noodles," Wernicke remembers. "She said, 'My husband is a chemist, so I think he'd be really into it.'"

When the couple started Vermont Fresh Pasta in 1982, Ken Jarecki wasn't just a former New York City chef—he was a restaurateur. That combination of scientific know-how and culinary creativity has made VFP the state's largest pasta manufacturer—and regional supplier to a national grocery chain. Today, 60 percent of VFP's sales are retail to 40 percent bulk, so both home cooks and chefs appreciate their changing roster of creative pastas and sauces.

Wernicke approached Ken Jarecki shortly after Thug's Store Inc. hit Proctorville, watching the company's delivery truck down the Black River. Making new pasta—a process that involved recycling the sediments carbonated and petroleum carbons heavy water of China's Lian Kun—was a welcome distraction for the scientist and cook. But chemistry wasn't his only appeal.

Jarecki has always enjoyed tailoring new noodles to chefs' specifications, he says. After several adjustments from both manufacturers and chef, the slightly sour-tasting noodles were ready to serve.

They were such a success that, with Wernicke's blessing, VFP began selling its ramen to other clients. Crop Barn & Brewery in Stowe and the Wooden

serve expected to become the Green Mountains' top pasta makers. Dedicated home cooks, they built Powderhouse Restaurant in the space that is now home to the Garlic. The couple and their now-grown children lived in the building's basement. The fresh fare they prepared included dishes with noodles from a local company called DiMartino's Pasta.



## EVERYONE COMES BACK TO PASTA.

KEN JARECKI, VERMONT FRESH PASTA

Spout Barn in South Burlington have at their menus, and the silicone noodles have been a hit at institutions including Fletcher Allen Health Care, Williams College and St. Anthony's Academy. "I'm a big, open-source advocate," says Wernicke, who will soon leave the Rusty Nail (see this week's *Safe Dishes*), of sharing the recipe he helped create. "No one can compete with my lunch, anyway."

When the Jareckis left New York City for Killington in 1986, they

When the small business closed, Jarecki and his then-business partner David Bernstein, decided to take it over. At first, just making producing pasta and sauces, including a popular Caesar dressing, for Powderhouse and its Killington neighbors. That is, until Whole Foods came calling.

In the late 1990s, VFP became the northeast on par for the supermarket giant's own pasta label. As the chain has grown, it has begun using larger facilities to supply some of its stores, but the small

Vermont company still makes and packs eggs pasta for Whole Foods locations in Massachusetts, Connecticut and Rhode Island. Healthy Living Market & Cafe in South Burlington and Wilson Farm in Lancaster, Mass., also use VFP as their private label pasta maker. Under its own name, VFP's warts are sold at co-ops all over Vermont and New Hampshire and at other premium food purveyors, such as Heilbrunn Supermarket and the King Arthur Flour Baker's Store.

In the early years, the Jareckis used their basement home under Powderhouse as their factory. When they moved (they now live in Pittsfield), their bedroom became a walk-in cooler. Eight years ago, Black River Produce left Proctorville for Springfield, allowing VFP to move into still larger spaces. The company currently shares the expansive building with GNC Mushrooms, a fungus-growing business run by a pair of recent University of Vermont grads.

When Seven Days visited the factory last Thursday, a team of 10 employees was coming to the end of a manufacturing cycle. Most of the staff had been present the day before and sent to restaurants via suppliers, including Black River Produce and Provenance International. Since losing its own track, VFP has depended on other companies to get its pasta to chefs.

A pair of young women packed pasta sheets for retail, while another worker sent sheets of pumpkin-purée fettuccine, the company's earliest specialty, through a machine that looked and operated much like the automated version of a tabletop hand-cranked pasta maker. Across the factory floor, between one of two walk-ins and an industrial oven used for roasting ingredients, several

LEIGH THORNDIKE FOR VFP

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# SIDEdishes

BY EDITH HIRSCH &amp; ALICE LEVITT

## Hot New Thing

**HOT TAPALE RISES FROM THE ASHES**—IN CHICAGO. It wasn't a good summer for **MARIA GONZALEZ** and her mother, **CHERYL KAHNHAUSEN**. On the night of Friday, August 3, a grease fire burned the pair's **Mexican** take-out eatery in **Johnston**. **NOT TAPALE CO.**, to the ground. The building was also their rental home.

Now things are looking up. The duo has found a new location, and, if all goes well, **NOT TAPALE CO. MICHIGAN** will open in **Marquette** in the first week of November.

But not without some serious chow grease. The

says, the 1000-square-foot space will have "a vintage industrial center" look. Much of the wood is being reclaimed from sea boats. A hybrid of full and counter-style service will help the pair save funds. They need to "concentrate on local farms and keeping the food organic and local—not [on] all the bells and whistles," Dixon says.

The "Michigantuary" in the name refers to the new restaurant's retail section, where visitors will be able to buy frozen turkeys, enchiladas and Kahnhausen's famous salsa to take home.

—A.L.

## Rust Adjustment

**BLUE DONKEY OWNERS PURCHASE RUSTY NAIL BAR & GRILLE**

**KIM KAUFMAN** and **JIM GOLDBERTH**, owners of the **BLUE DONKEY** in **Stevens**, have purchased their **Mountain Road** neighbors, the **RUSTY NAIL BAR & GRILLE**. According to Kaufman, the deal has been years in the making. "Seven years ago we tried to buy it from [former owner] **BOBBY JOHNSON**. It just didn't happen," she explains. "We tried to buy it from [current owner] **STAN JOHNSON** three years ago, but he decided he was going to run it for a while. That was our third shot at it and [we] got it."



PHOTOGRAPH BY ALICE LEVITT

Current **Rusty Nail** chef **MICHAEL BISHOPKE** plans to move on and says he has reserved more than one offer that will allow him to continue to explore his porky pursuits. General manager **KATHY WOLF**, who helped remake the nightspot into a respected gastropub, says she's excited to take on the new role of bartender at **PROHIBITION PUB** in **Wauharby**.

The current regime will end on October 27 with a Halloween party featuring local band **Measure Deems**. Kaufman says she expects to open the reimagined **Nail** on November 26, the night before Thanksgiving.

"Our plan is [to] revive the **Nail** to what it used to be — more of a rocking place with good music, good food and a chill crowd," Kaufman says. "There'll be a lot of rock and roll and blues."

**Blue Donkey** food and beverage director **KEVIN MILLER** will oversee the new restaurant as well with current **MATTENHORN** sushi chef **MICHAEL FULMER** heading the kitchen. **Miller**, who calls the menu "improbable and exciting," says Cajun and Creole influences will be prominent.

Southern-style dishes as an early version of the menu include crawfish in dibble sauce, a fried green tomato BLT and decidedly Memphis-style barbecue spaghetti.

Kaufman and Goldberth also have plans to build a first dining establishment adjacent to the **Blue Donkey**, but Kaufman says they have postponed the grand unveiling as that project will wait for year. In the meantime, their plans are sure to be full.

—A.L.



PHOTOGRAPH BY ALICE LEVITT

mother and daughter are refurbishing the former **hand** were store at 35 **Portland Street** themselves. "There are a handful of things as far as basic structural needs," Dixon says. "A lot of it is as these stuff — putting down flooring and leveling and bathrooms. We're just two girls broadening power tools and businesses." The "two girls" are also well-versed in their website to help deliver opening costs.

When it's decided, Dixon

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**LAFFMAN**, **ERIC LAFFMAN** lived every boy's dream. He grew up around chocolate — really good chocolate. But, for all his insider knowledge, he remained curious about its origin and manufacture.

After college, **Laffman** joined his dad's company in research and development.

ALICE LEVITT

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Left: Farmers' market vendors Adam...

## Using Their Noodles

employees prepared dozens of homes of  
jewel-green fresh basil for the next day's  
pasta-sauce-making session.

Nearly, Ken Jurecki stood alone at the 4-foot-tall Bionta Bionta pasta extruder, a machine that squashes out and cuts pastas like a fantastic. They Doh Pan Factory, with extremely noticeable results. The was working on a sample of elbow macaroni for a client - Richard Jermine, executive chef at FUSC.

Jermine already uses 150 pounds of VFP tortellini each week in dishes for the hospital's cafeteria and patients. Now he's requested elbow for his kitchen's go-to, turkey bacas stuffed macaroni and cheese.

"All I can tell you is, price-wise, [VFP] is very competitive with [my supplier] US Foods and suchlike," Jermine tells Seven Days. "It was a no-brainer when we switched to them three years ago."

Feeding ways to cook with VFP's quailier offerings seems to have been a no-brainer for Jermine's team, too. They had reason to make a noodle salad, which they serve at the hospital's Main Street Café in an Asian take with sushi and Vietnamese cucumber rolls. On Thursdays, the current lunch is noodle bowls featuring Vermont Soy tofu. VFP's antibiotic mushroom oyster becomes a bed for braised pork.

VFP's sauce came in handy, too, giving the FUSC kitchen team a break from chopping mirepoix or reducing red wine for certain dishes. Jermine is especially eager to talk up the company's most recent addition to its menu line: roasted-and-baked Ancho pants. A pasta without herbs, it's a buttery, creamy



More food after the  
classified section PAGE 48

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**bite CLUB**

VERMONT'S FOOD & DRINK BLOG



# SIDEdishes

CONTINUED FROM PAGE 47

It was during a 2009 trip to cacao farms in the Dominican Republic that his curiosity pulled out an idea. Rather than buying chocolate, why couldn't ECC buy the beans and start from there? "What we've been doing for the past 30 years is being a confectioner," Lampman says. "I wanted to showcase that we're now [also] making our own chocolate."

Two years of working hard sorting, roasting, winnowing and recipe formulation later, Lampman has just launched **BURR MADONNA CHOCOLATE MAKES**, a sublabel of LLC that makes dark-chocolate bars from single-origin beans in Vermont.

This Saturday, Lampman will team up with **SLOW FOOD VERMONT** for a chocolate-making demonstration and tasting at the **LAKE CHARPLEIN CHOCOLATE FACTORY STORE** and cafe on Pine Street.

For his local three-bar list, Lampman sourced beans from Guatemala and Madagascar. The Guatemalan 70 percent cacao bar has smoky robust flavors

laced with notes of black fruit and espresso; the Madagascar 70 percent is brighter and citric; while the Madagascar 70 percent Wild Pepper packs a punch of floral. Visit [www.slowfoodvt.org](http://www.slowfoodvt.org) for more info.

At the demo and tasting, Lampman plans to encourage people to "close down, breathe and think about what you're eating," he says. Stop by on October 20, from 1 to 4 p.m., at Lake Champlain Chocolate at 350 Pine Street in Burlington.

—C.J.

## Entrees & Exits

RESTAURANTS DISCLOSE  
ADDRESS THE STAFF

The last few weeks have seen a mini-wave of restaurant closures. In September, Stowe lost **LAURENCE**, a restaurant inside the Tin Archa Lodge that owners **FRANK** and **ANNE WILSON** opened in the summer of 2010 with a menu of pasta, seafood steaks, paninis and

other Cayan classics. Seven days couldn't reach them for comment, but Frank Wilson left a note on TripAdvisor.com explaining that "serious family issues" compelled the couple to close both the restaurant and lodge. He added that the inn was under contract to new owners and expected to reopen by December.

In Essex Junction, the doors are locked and the phone is disconnected at Upper Crust. The pizzeria opened at 118 Pearl Street in December 2010.

Dues in bellows falls, the locally beloved hot dog entry for Franks closed a few weeks ago, suggesting community members who thought it was on the verge of expansion based on a recent permit application. Burlington development director Francis "Dutch" Walsh says he now believes the business—same staff/building—is up for sale.

—C.J.



Hot Food: Hot dog

**2** **FRANK** and **ANNE WILSON** for the first hot dogging. **Corn-Horn** (owner) **Alan Lewis**, **FRANK**

connection that plays on the combination of nutty *Azule* with indigestible chunks of almond.

Another attraction of VFP products for FAHJ and other large institutions is nutritional analysis prepared by Jaroch himself. The chalet doesn't stop at listing calories and fat, as most packaged foods do, but offers specific vitamins and mineral information that helps institutions at the hospital integrate VFP products into their patients' meals. Jaroch runs the ingredients and quantities through his own database, rather than sending them to a costly lab.

"Nutritionist" is just one of the hats he wears in the company. Jaroch also does the bookkeeping himself and repairs the machines. While much of the equipment has been upgraded over the years, some is older, such as the cutter and chopper VFP acquired when it bought out Burlington's longstanding Vermont Pasta Company in 1992. "Running a small business, you need to be multitasked," Jaroch says.

Tricia Jaroch is in charge of coordinating with all the company's clients

That means making more than 100 phone calls every Monday and Tuesday, during the weekly manufacturing cycle begins. "Even if you're very good, you can't rely on a chef to call you every week," Ken Jaroch says. "If they have *lyons* or *saucisson* coming from the road, sometimes it's just too easy for you from that one little supplier."

Jaroch says he doesn't sweat it too much if a chef stops using his product for a season or two. "We are not always on a menu at a particular restaurant, but we always end up back on the menu. Everyone comes back to pasta," he explains.

And, more often than not, what "everyone" is ordering is ravioli. Over the years, Jaroch says, he—in collaboration with Restaurant and their chef clients—has cooked more than 100 varieties. That number is always growing. As long as a customer buys 12 pounds of the product, Jaroch will make practically any type of ravioli, he says.

Most chefs are happy to choose from the long roster. The most frequently requested ravioli is buttered squash,

pumpkin and caramelized onion, especially during fall/winter season, Jaroch says. But he still has time to produce favorites such as cheese with smoked fig pasta, egg-black bean-sweet potato, and smoked anchovy with cheese with kale and olive.

The goat cheese comes from Vermont Butter & Cheese Creamery, which makes it with lower-than-normal moisture as pecan for VFP. The low moisture in pasta ricotta that fills most VFP ravioli is not made in Vermont, but Vermont Butter & Cheese makes some pops up in some varieties.

One such delicacy is the chocolate ravioli with mascarpone filling. VFPs only desert pasta. Its inspiration came from Tricia Jaroch's upbringing in an Italian American home—where, she recalls, homemade pasta was always dried on the backs of dining room chairs. The chocolate pasta (also available as linguine) contains just enough cocoa powder to color and lightly flavor the dough. Inside the ravioli, mascarpone and imported ricotta are mixed with cinnamon, vanilla and parmesan

"It's basically a cannoli filling," Jaroch explains.

The desert has been a hit at the recently opened Burlington Mall in St. Johnsbury. Chef James Scherowski says he goes through a case of the ravioli every week and a half. "Usually, we take four ravioli, fill them in, freeze, egg and panko and fry them in a fryer. [and serve them] with a Tabasco vanilla gelato and gelato," Scherowski explains. "It's something people have never seen it."

With 20 years behind them, the Jarochs have certainly found the formula that pleases customers. And that's exactly why Ken Jaroch has no major expansion plans. "To get to the next level, we'd have to go to a frozen product," he says. "The environment would be so big, I wouldn't want to take the risk."

As it is, VFP continues to grow slowly and steadily. Tricia says she adds a new chocolate every week. But Ken Jaroch wants to keep VFP in Vermont and its neighboring states. "It is not interested in being a national brand," he says. "I never planned on being a millionaire. I want to stay crafty, fresh and local!" ☺

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# Culinary Corridor

Shelburne is on the verge of gaining a food hub

BY CORIN HIRSCH



J. Graham Goldenfirth  
& David Jr.

**O**n a sweltering afternoon last June, Gov. Peter Shumlin took the time behind the new EatingWell Media Group offices in Shelburne, and the small crowd engaged sipping glasses of local wine and agents to listen. After the governor cut a ceremonial ribbon, he congratulated the EatingWell crew on the move from their longtime home in Charlotte to their gorgeous new digs. "To me, EatingWell represents a thing a story of how we can do better, how food matters," Shumlin said.

He might as well have been describing the vision of a couple of people in the crowd that day — namely, J. Graham Goldenfirth and Jr., the Shelburne pair who had purchased the 23-acre property late previous year and given it a six-foot With a brand-new, LEED-certified building — including a dormer, aluminum warehouse shell and a partially "bluffy" courtyard dotted with herbs and blackberry plants — the site gave no hint of what had stood there for decades: Shelburne Industries, the longtime enterprise of former governor Richard Snelling.

Driven passing along Route 7 between Shelburne Vineyard to the west and Middlefield Farming to the east may not have noticed the yearlong construction project, which commenced in May 2008. But the Goldenfirths' \$145 million purchase of this former industrial and office complex — where warehouse once turned out thousands of brass coffee-cup rings — jump-started an ambitious venture that could bring more traffic to the town's evolving culinary corridor. EatingWell, which moved in last February to anchor the complex, was only its first tenant.

The Goldenfirths' company, White Cap Ventures LLC, has so far poured \$1.5 million into renovations, tearing down the ceilings and walls to manufacture a dusty 75,000-square-foot space into an unassuming showpiece that they hope will attract like-minded businesses. The Goldenfirths' vision for the complex, now called Shelburne Green, includes a food hub, initially, there had been talk of aggregating a milk, butter and other food producers in one place.

Maya Mulhean, the very dynamic Shelburne Vineyard project manager, who

has worked in and around Vermont agriculture for 20 years, has made it her mission to find those food-related businesses and connect them with the Goldenfirths. "The plan is to have a mix of production and retail," Mulhean explained to Seven Days a few months ago. "People can walk in and see someone making a few bars of chocolate, or making some grain. It will be a center of education, retail and production that supports the food movement in Vermont."

Yet filling the building has happened slowly, even with the developers eager to build out for prospective tenants. Despite the presence of EatingWell and another early office tenant, Global Maritime Transportation Services, the manufacturing "shell" last week remained empty for months. That wait had the hands of Goldenfirth Jr., who needed a critical mass of tenants before he could draw up architectural plans for individual spaces (White Cap has leased office space in Shelburne Green at \$13 per square foot, while production space is \$850 per square foot.)

"We hope to create a place for [the food businesses] to come together and

**food**

work together, and we want to help guide the vision into a culinary center and food innovation center," says Goldsmith Jr., who has undertaken several renovations around the area, including renovating the old Beesong building in William into West City Business Park.

"It's a huge puzzle, and you need to piece it together," adds Mallick of the SheBarre project.

Though it comes with the best intentions and the exciting prospect of establishing a food hub in the state's most populous county, the project has faced a basic challenge: "In the Gloucester County area, we have a surplus of retail and commercial space, something like a three-to-six acreage of office space," says Don Perro, SheBarre's senior planner, citing stats from an Allen & Brooks Associates report. "Based on the success [the Goldsmiths] have had, they thought they had something unique, in a sense, that was market-defying and would be appealing to people who might want to live near Burlington," Perro adds.

For EatingWell's general manager, Larry Sommers, the move to SheBarre Green was a no-brainer. After the Meredith Corporation purchased the company last year, EatingWell needed an updated, more accessible space than its locale of offices in Charlotte. The Goldsmiths obliged with a 14,000-square-foot, mostly open-plan office with a custom-built test kitchen and video and photo studios.

"We're more efficient, we're a little more creative, what we do better here provides a better product," Sommers says. "People want employees to be happier and healthier. There's no doubt that the physical space affects that and helps the generation of ideas."

The Goldsmiths say they want to offer other innovators the same benefits — and the company of fellow local-related businesses. But, until last week, they had only signed three tenants.

Charlotte's Terry Toy Spine Co. of Vermont was the first to sign up for production space, but has yet to move into an new, 10,000-square-foot manufacturing shop. "We were outgrowing our space when we heard about this one from Macy [Mallick]," says Thera Permettie, who owns the two-year-old apparel company with her husband, Ed. "I was hoping we'd be in a few months ago," she adds.

She may not have to wait much longer. In recent weeks, SheBarre Green's fortunes seem to have shifted. Last week, Snowed Fold, a producer of

solar-powered, two-water systems, contracted to moving into the manufacturing space. "The good news is that it gives me the tenant I need to start building out the hallway, the floors and the balconies," says Goldsmith Jr., who has covered a key company's well, produced a chocolate truffle and a cold after recent months. He is also negotiating lease terms with Vernon Farm Table, which will manufacture omelets.

The sluggish start doesn't fret Yves Bradley, who is one of two Princeton Real Estate agents for the building. "When a new building comes on line and it's empty, it's like a bunch of kids standing on the edge of a cliff overlooking the river. It's like, I'll jump, but you gotta jump first," he says. It was the same way with the Beesong building, which the Goldsmiths renovated a few years ago. "Not first people were like, 'New building, but not sure about it.' Now it's full," Goldsmith Jr. points out.

At SheBarre Green, Bradley thinks the tipping point has been reached. With two significant tenants, "All of a sudden we have a fair amount of interest," he says. "It's a great fit for people who don't necessarily want to deal with the greater Burlington area and who prefer a more pastoral setting." [The Goldsmiths] have created a beautiful and tranquil place to do business."

Nearby, Middlehead Brewing, itself barely a year old, serves as a buffer between the road and SheBarre Green, and its traffic offers a preview of what a food hub might generate. Owner and brewmaster Matt Cohen says a steady stream of customers stop in at his tasting room each day, and he reckons that number will only grow — especially as the space behind him fills up.

"It could potentially be more of a destination," says Cohen, who is about to tap his Glanville beer. "Between us and the wacky [SheBarre Vineyard], there's this vibe going on down here in the south end of SheBarre. It's starting to pick up, and people are starting to migrate toward this end of town. Before, there wasn't much going on here."

Sommers says EatingWell chose SheBarre Green primarily for its proximity to Burlington and the highway, not because of the developers' plan to make it a food destination. But that's a definite bonus.

"We think the food hub is an exciting concept. And the fact that we're next to a brewery and a winery is not shabby," Sommers says. "I'm looking forward to new people coming into the building." ☐

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Friday, October 26<sup>th</sup> • 9:30-10:00<sup>am</sup> • Dine • \$30

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# calendar

OCTOBER 17-24, 2012

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october

**THE NERVE AWAKENING PROJECT** During October's Nerve Awakening Month, a cable archive made of sketches to test awareness of ourselves within our community. Join the event. St. Michaels College. Colchester. 9 a.m.-4 p.m. Free. Info: 558-3301.

business

**SKILLS MARKETING MEETING** Marketing, advertising, communications, social-media and design professionals can make a day for local nonprofits. Come to meet. Nonprofits craving help. 9 a.m.-12 p.m. 117 Ireland Building, University College. Burlington. 1-10-10-10. Free. Info: 585-1440.

comedy

**IMPROMPTU** Fun, funny, puns, sports play "Sketch Line Is A Joke." 7 p.m. Join us in an encouraging environment. Space Arts, Burlington. 8-10 p.m. \$7 suggested donation. Info: 333-0263.

**STEALING FROM WORK** The sketch comedy troupe offers immediate humor for anyone with access only. So-called skits are at the 911 Center for the Genetic Arts. Burlington. 8 p.m. \$15 not appropriate for kids. Info: 853-6888.

community

**COMMUNITY DINNER** Given get to know their neighbors in a new way. Butch-style meat and vegetables. The Vermont Coalition for a Safe and Personal Community. 6 Green Community Center. Rutland. 5-10 p.m. Free. (Students under 16 must be accompanied by an adult. Transportation available for seniors. Info: 855-4265).

**OPEN-ROOF MEETING** Neighbors swap tips on the gallery's 10th birthday. 10 p.m. 1000 Main St. Burlington. 10-10-10. Free. Info: 257-3454.

conferences

**VERMONT COMMUNITY DEVELOPMENT ASSOCIATION FALL CONFERENCE** A public forum. Business and health care in an economic local and labor in common. In development. An association business meeting. 10 a.m.-1:30 p.m. Vermont Statehouse. Montpelier. 8-10 p.m. \$15 suggested donation. Info: 255-6661.

crafts

**HAKE SHIRT** Re-fused bicycle parts become shirts of art and jewelry that will be sold to raise funds and awareness for New River Valley.

Star Region Vermont, Burlington. 8-10 p.m. Free. Info: 334-5617.

**OPEN ROOF & CROCKET** Sketch comedy. Free. Get with an event. Projects in good company. Kalamazoo. Vermont. 8-10 p.m. 4-10-10-10. Free. Info: 255-5024.

**STRONG HITS AT THE RAINBOW** Students and top athletes from 11 teams. Inside the state's elite. The Vermont Cancer Society's Making Strides for Breast Cancer. Club VINE. Colchester. 8-10 p.m. \$15. Info: 558-9891. Info: 3.

dance

**ARGENTINE TANGO CLASS: FRANK & MELINDA** A sketch by Frank and Melinda. 8 p.m. 8-10 p.m. 1000 Main St. Burlington. 10-10-10. Free. Info: 257-3454.

film

**ALFRED HITCHCOCK & THE ART OF SUSPENSE** An event in film. The film. 8 p.m. 8-10 p.m. 1000 Main St. Burlington. 10-10-10. Free. Info: 257-3454.

**LOUISIANA & LIFE IN MUSIC** A film. 8 p.m. 8-10 p.m. 1000 Main St. Burlington. 10-10-10. Free. Info: 257-3454.

**WHITETIES & JARVIS** A film. 8 p.m. 8-10 p.m. 1000 Main St. Burlington. 10-10-10. Free. Info: 257-3454.

food & drink

**NEWPORT FARMHOUSE MARKET** Food, drink, and more. 10 a.m.-12 p.m. 1000 Main St. Burlington. 10-10-10. Free. Info: 257-3454.

OCT. 17-20 | COMEDY

## Totally Sketch

Starlings' new sketch-comedy troupe promises one thing: "Infinite humor for mature audiences only." Whether that means side-splitting physical antics or hyperbolic skits about going organic, kid-free is the way to be at Stealing From Work's major debut this week. Written by Mattias DeMarco and Angie Aklel—who heard their craft through an online course offered by Chicago's Second City—the gag employs the talents of Vermont theater veterans Chris Caswell, Kevin Christopher and Gabe Seefelt. Become part of the laugh track at its steady and snarled 10-aught run.



## STEALING FROM WORK

Wednesday October 17 through Friday October 19. 8 p.m. and Saturday October 20. 8 p.m. and 10 p.m. at the Vermont Arts Center in Burlington. Info: 558-9891. Info: 3.

OCT. 18-21 | THEATER



## Read It and Weep

Skies may darken at girls' griefs, and dreams, love and teen angst will likely be splashed across its pages. But these emotions in the harrowing context of the Holocaust, however, and it's obvious why *The Diary of Anne Frank* is a drama often revisited. Vermont's Little City Players put a familiar twist on this production, directed and produced by Sue and Jeffrey Fox, respectively, and starring their daughter Joie. The close-knit cast and crew lend appropriate intimacy to this well-known stage play in which the heart-wrenching ending underlines the importance of telling and recalling the tale.

## THE DIARY OF ANNE FRANK

Thursday October 18 through Saturday October 20. 8 p.m. and Sunday October 21. 2 p.m. at Vermont's Little City Players. 558-1010. Info: 557-6237. Info: 3.



### LIST YOUR UPCOMING EVENT HERE FOR FREE

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### CALENDAR EVENTS IN SEVEN DAYS

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## Frights and Delights

hundreds of all ages tread with care along paths lit by flickering jack-o'-lanterns as mysterious guides lead them through the fireboding Haunted Forest. Vermont's largest outdoor theatrical event is also its longest-running, most popular Halloween celebration, scaring up thousands of people annually. Special effects, costumes and make-up capture the spooky spirit of the masochist holiday. This year's show is the most interactive yet, visitors sample creepy treats, play games with dire consequences and come face-to-face with some of the strangest, most fascinating breeds in town.

### THE HAUNTED FOREST

Friday, October 19, 7-11 p.m. and Saturday, October 20, 8-11 p.m., at Extremis Outdoor Family Center in Milford. See website for hour, map, route times and future dates through October 28. \$12-\$50. Info: 336-5248, [thehauntedforest.org](http://thehauntedforest.org)

OCT. 25-28 | HOLIDAY

OCT. 20 | TALKS

## Leader of the Pack

When world-renowned canine-behavioral specialist Cesar Milan swings through town, you can count on an evening of tales—and tails. Puppy-lovers interact with the best-selling author and star of the TV series "Dog Whisperer With Cesar Milan" through live training sessions, learning how to apply his popular techniques to their own pets. Milans fans and followers know that it's often not the four-legged friends who need his help, but their owners. Proceeds benefit the Milan Foundation, which provides humane education programs and promotes animal welfare, as well as the Vermont Humane Federation.

### CESAR MILAN

Saturday, October 20, 5-6 p.m., in the main hall & Conference Center in South Burlington. \$49-\$100. Info: 855-5522, [cesarvermont.eventbrite.com](http://cesarvermont.eventbrite.com)



COURTESY OF CESAR MILAN

**Book Review** A historical novel that tells the story of a white slave in Colonial America. [Buy](#)









7 p.m. Still suggested downtown. Info

**"THE BYWILE IN ME"** This documentary from Boston's renowned filmmaker Kirby Buckstein depicts one of the most under-reported stories of our government: the impact of a startling picture of the epidemic of rape that the U.S. military has created. Follows the shocking, harrowing, shocking, harrowing, harrowing... **NOV 10** 7-10 p.m. Free Info: 802-235-0100

#### VERMONT INTERNATIONAL FILM FESTIVAL

Free FR 10-11:30 a.m. 10 p.m.

#### NIGHTMARE VERMONT ALLIANCE PACS FOR FIGHTING CANCER

Members will be making a difference in the lives of cancer patients and their families. We will be providing information on the latest in cancer research and treatment. **NOV 10** 7-10 p.m. Free Info: 802-235-0100

#### food & drink

**ANNUAL CIDERMAKE-UP SUPPER** Serving pints served piping hot, make for a meal of choice. **NOV 10** 5-8 p.m. Free Info: 802-235-0100

#### BLUE BERRIES & CHOCOLATE PUNCH LAUNCH

Join us for a special event at the launch of a new line of products. **NOV 10** 5-8 p.m. Free Info: 802-235-0100

#### BURLINGTON FARMERS MARKET

More than 80 vendors offer fresh produce, flowers, and more. **NOV 10** 8-11 a.m. Free Info: 802-235-0100

#### HEARTBEAT FARMERS MARKET

Offering fresh produce, flowers, and more. **NOV 10** 8-11 a.m. Free Info: 802-235-0100

#### NEWPORT FARMERS MARKET

Offering fresh produce, flowers, and more. **NOV 10** 8-11 a.m. Free Info: 802-235-0100

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#### NEWPORT FARMERS MARKET

Offering fresh produce, flowers, and more. **NOV 10** 8-11 a.m. Free Info: 802-235-0100

**WATERFORD FARMERS MARKET** Local and organic products. **NOV 10** 8-11 a.m. Free Info: 802-235-0100

#### health & fitness

**HEALTHY & FIT: YOGA/SPINET RHYTHM** **NOV 10** 8-11 a.m. Free Info: 802-235-0100

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**OCTOBER**  
19, 20, 25, 26, 27 & 28

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[nightmarevermont.org](http://nightmarevermont.org)

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See web 3423-12

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**Flynn 2012-13**



**Chick Corea & Gary Burton**

"Hot House Tour" with Harlem String Quartet

Friday, October 19 at 8 pm, MainStage

Tickets start at \$25

Audio System **VPR** System **48**

Audio described

See web 3423-12



**"A Brown Bear, a Caterpillar, and a Moon"**

Theatrical Stories by Eric Coats

Sunday, October 28 at 2 pm, MainStage Adults \$22 / Children \$15

See web 3423-12

Audio System **VPR** System **48**

Audio described

See web 3423-12



**Look Two: Robot Planet Rising**

Live Action Graphic Novel

Sunday, October 28 at 8 pm, MainStage Tickets start at \$15

Audio System **VPR** System **48**

See web 3423-12

[www.flynnconcerts.org](http://www.flynnconcerts.org) or call 866-Flynn today!

## calendar

SEPTEMBER 2012

Industry sponsors complete event lineup and programming for the 2012-13 season. The Aspen Shop (South Burlington) champagne dinner: 10:30 a.m. - 12:30 p.m. See web 3423-12. The Aspen Shop (South Burlington) champagne dinner: 10:30 a.m. - 12:30 p.m. See web 3423-12. The Aspen Shop (South Burlington) champagne dinner: 10:30 a.m. - 12:30 p.m. See web 3423-12.

**PAUL FLATTON BOSS BOUL TOURNAIMENT** Come to break things through the air in target! Check out Vermont's largest and most challenging target course for all ages and skill levels. The 2012-13 season is now open. The Aspen Shop (South Burlington) champagne dinner: 10:30 a.m. - 12:30 p.m. See web 3423-12.

**ROSE THE RHYTHM** Come to the 2012-13 season. The Aspen Shop (South Burlington) champagne dinner: 10:30 a.m. - 12:30 p.m. See web 3423-12.

**VERMONT TWO ENDURE** Come to the 2012-13 season. The Aspen Shop (South Burlington) champagne dinner: 10:30 a.m. - 12:30 p.m. See web 3423-12.

**CELEBRATE HILL** Come to the 2012-13 season. The Aspen Shop (South Burlington) champagne dinner: 10:30 a.m. - 12:30 p.m. See web 3423-12.

**THE TALENTED MR. RYAN** Come to the 2012-13 season. The Aspen Shop (South Burlington) champagne dinner: 10:30 a.m. - 12:30 p.m. See web 3423-12.

**THE TALENTED MR. RYAN** Come to the 2012-13 season. The Aspen Shop (South Burlington) champagne dinner: 10:30 a.m. - 12:30 p.m. See web 3423-12.

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**THE TALENTED MR. RYAN** Come to the 2012-13 season. The Aspen Shop (South Burlington) champagne dinner: 10:30 a.m. - 12:30 p.m. See web 3423-12.

**PATRICIA LYNNWORTH & BROTHERS DANCE** The 2012-13 season. The Aspen Shop (South Burlington) champagne dinner: 10:30 a.m. - 12:30 p.m. See web 3423-12.

## SUN 21

**WICKED PLEA MARKET** Joining the 2012-13 season. The Aspen Shop (South Burlington) champagne dinner: 10:30 a.m. - 12:30 p.m. See web 3423-12.

**VERMONT TRADITIONS 2012 ANNUAL GIFT SHOW** See web 3423-12. 10 a.m. - 4 p.m.

**YAKA HAWAII DANCE CIRQUE** Vermont's 2012-13 season. The Aspen Shop (South Burlington) champagne dinner: 10:30 a.m. - 12:30 p.m. See web 3423-12.

**EDUCATION** See web 3423-12. 10 a.m. - 4 p.m.

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**EDUCATION** See web 3423-12. 10 a.m. - 4 p.m.





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multimedia presentation to Area Chapel UVM Burlington, 7-8:30 p.m. Free. Tickets requested. Info: 855-3526.

#### film

**VERMONT INTERNATIONAL FILM FESTIVAL** See PG 12 to 13 p. 13

#### food & drink

**NEWPORT FARMERS MARKET** See PG 12 to 13 p. 13

**STONE RESTAURANT INFER** See PG 12 to 13 p. 13

#### performing arts

**BURLINGTON GELMAN** See PG 12 to 13 p. 13

#### health & fitness

**HEALTHY OMNIBUS DISCUSSION** See PG 12 to 13 p. 13

#### ride

**RAVITHE PLAYGROUP** See PG 12 to 13 p. 13

**WILL RUN** Riders, theater and members. Stage Road Festival on University Center Rd. in New Haven. 10 a.m. to 1 p.m. Info: 508-662-2222

**DISCOVER PLAYGROUP** See PG 12 to 13 p. 13

**FAIRFIELD PLAYGROUP** See PG 12 to 13 p. 13

**PERMANENTLY INTERIM LIBRARY** Shuffled activities and adult book club. 10 a.m. to 1 p.m. Info: 855-3526

**HIGHMATE STORY HOUR** See PG 12 to 13 p. 13

**HART'S WORLD MUSIC & MOVEMENT** See PG 12 to 13 p. 13

**HUNTERBURY PLAYGROUP** Little ones can ride their tricycles and throw items in the company of adult caregivers. Montpelier Town Library. 3:30-4:30 p.m. Info: 855-3526

**MOVIEHOUSE DISCUSS WITH CHRISTINE** See PG 12 to 13 p. 13

**MUSIC & MOVEMENT PLAYGROUP** See PG 12 to 13 p. 13

**MUSIC WITH THE CHIEFS** See PG 12 to 13 p. 13

**ST. ALBANS PLAYGROUP** See PG 12 to 13 p. 13

**STORY TIME & PLAYGROUP** See PG 12 to 13 p. 13

**STORY TIME WITH BILLIE HENRIKSEN** See PG 12 to 13 p. 13

**STORY TIME FOR 3- TO 5-YEAR-OLDS** See PG 12 to 13 p. 13

**YOUTH MEDIA LAB** See PG 12 to 13 p. 13

#### language

**ITALIAN CONVERSATION GROUP** Paula Fioravanti, a native Italian speaker, teaches language practice for all ages and abilities. Room 102, 35, Railroad St., Burlington. 7 p.m. Info: 855-3526

#### music

**DOCTOR JAMP, THE TONES & THE SHAMBERS** Local and reggae acts will perform at the Williston, Vermont, Reggae Festival. 10 a.m. to 1 p.m. Info: 855-3526

**WEDNESDAY CHORUS REGARDS** Experienced musicians singing for the Vermont Musicale Orchestra. 10 a.m. to 1 p.m. Info: 855-3526

**STANFORD TWO CHORUS** Harmonies by the male & female choir in various modern pop songs. 10 a.m. to 1 p.m. Info: 855-3526

**VERMONT SYMPHONY ORCHESTRA STRINGS** QUARTET HALLOWEEN PARTY CONCERT: A SYMPHONY OF HALLOWEEN. See PG 12 to 13 p. 13

**YOUNG QUARTET** Having played the stages at Carnegie Hall and the Sydney Opera House, the quartet is a renowned chamber ensemble. The first of its kind in the Burlington area. 7 p.m. Info: 855-3526

#### outdoors

**MONROVIA BUTTERFLY TAGGING** See PG 12 to 13 p. 13

#### politics

**CURRENT ISSUES IN ECONOMICS: A CRITICAL ASSESSMENT OF THE CANADIAN ECONOMIC PLAN** Economics professor, Brian Renshaw, and Ontario Health Critique (Economic Policy) guests, respectively, will discuss on issues, deficits and trade. A UGA release. 7 p.m. Info: 855-3526

#### sport

**GREEN MOUNTAIN TABLE TENNIS CLUB** See PG 12 to 13 p. 13

#### talent

**BRIAN HENRIKSEN** The Vermont-based musician and photographer will perform in the "Halloween Party Concert" at the Williston, Vermont, Reggae Festival. 10 a.m. to 1 p.m. Info: 855-3526

**CHRISTOPHER STEINER** The director of the museum studies program at Connecticut College holds teaching posts in "Connecting 2.0 Museums in the Anthropology Age." 7 p.m. Info: 855-3526

**DAVID GOWATSKI** In "Land Above the Tiers," a novel about the history of the Vermont State House, the author will discuss the book. 7 p.m. Info: 855-3526

**MELISSA HANSEN** How and the star explores the science and mythology of the "Halloween Party Concert" at the Williston, Vermont, Reggae Festival. 10 a.m. to 1 p.m. Info: 855-3526

**HUGHIE HANSEN** The author of the novel "Halloween Party Concert" at the Williston, Vermont, Reggae Festival. 10 a.m. to 1 p.m. Info: 855-3526

#### television

**ANDREW HANSEN** See PG 12 to 13 p. 13

**BURLINGTON WRITERS WORKSHOP MEETING** See PG 12 to 13 p. 13

**HART HANSEN** The author of the novel "Halloween Party Concert" at the Williston, Vermont, Reggae Festival. 10 a.m. to 1 p.m. Info: 855-3526

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**JOURNALISTS' JURY SELF-HELP CLASS:** Nov. 10 (Fri.) 8 a.m.-5 p.m. Cost: \$150 (includes this special issue). October 22nd. Location: Truchess House meeting, Apt. 107, 2001 South 1st Street, Arlington, Va. Truchess House meeting, Apt. 107, 2001 South 1st Street, Arlington, Va. 22201. [truchesshousemeeting@att.net](mailto:truchesshousemeeting@att.net). This class includes history, theory and practice of J.J. in Shin Juyun's thought, experientially. Learn to work with the safety energy space and their respective releases, the right, respectful Jin Shin Jyunsu, and the left and front, which developing an understanding of harmonizing the will body's energy flow under great and success.

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**STANDARD:** Grouped every other day.  
Week 20: 10 days; 8 weeks; 16 days; 4

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Lanham, ICA Drives BayBugs  
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 5. *What conclusions were drawn from the results?*  
 6. *What are the implications of the study?*  
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# If the Spirit Moves You

The Bluegrass Gospel Project shine on

BY DAN ROLLES

It was supposed to be a one-night stand. In 2001, when First Night Burlington organizers approached veteran local fiddler Gus White about putting together a special bluegrass group for the annual celebration, he never imagined the band would last beyond that night's fireworks. But now, after six albums, one lead singer change and concerts all over New England, the Bluegrass Gospel Project have become a Vermont staple. The band's latest record, *Shine*, was released in late July as part of a regional run of shows supporting that record; the BGP will play the Chandler Music Hall in Randolph this Saturday, October 20.

"I would call it 'organically developed,'" says White of the group's evolution from one off to Green Mountain music carnivals. The previous band, the well-regarded bluegrass act Strimling, had broken up earlier in 2001. At

the time, White was touring with a second string of the Stanley Gospel Tradition featuring members of the legendary bluegrass band the Stanley Brothers. Prior to hearing that album, White says, he was unaware of the DNA shared by gospel and bluegrass music.

"I was shockingly naive," he admits. When recruiting members for the BGP and considering the band's repertoire, White says, he frequently returned to first Stanley Brothers classic. And the sound continues to inform the band now as it expands into wider, even contemporary territory.

"It's become our general default preference," says White of the band's gospel-gospel hybrid. "We're based on the rich line that comes with both the bluegrass and gospel traditions."

Just like each of their previous albums, *Shine* is a mix of classic bluegrass and gospel numbers — by bands such as the Louvin Brothers — juxtaposed with modern tunes that have been reworked into traditional settings — thank U2 with fiddle — plus a few originals.

"For us, it's all about the song," White explains. "It's a well-written song and isn't embarrassing to translate into an acoustic setting we'll do it."

White says the band's experiments covering pop music haven't always been successful. He recalls bringing an arrangement of Cyndi Lauper's "Time After Time" to the group. "That one never got legs," he says, chuckling.

But when it works, it really works. Covering first: Darra's "Gloria" as *Shine* lead vocalist Gailly Crubin — flanked by Steve Light's Hing benji

— gives Darra's contemplative elegy a soothing texture with her plaintive delivery.

"She really gets that song across," says White, adding that "Gloria" is a good example of the band's secular appreciation for gospel music. "We're not particularly interested in the religious aspects of gospel, exactly," he says. "We love the sound, but we're not super Jesus-y for lack of a better term." Instead, the BGP looks for music that is "spiritual in nature."

Crubin, who also fronts the local folk band PosseHole, joined the BGP in late 2007. She succeeds the band's original singer — a Vermont institution in her own right — singer-in-chief Pat Casey. Initially, Crubin says, she felt intimidated by Casey, whose brassy, dynamic style had come to define the BGP. "She is a wonderful singer, but I was very careful not to mimic Pat," says Crubin, who takes a softer approach.

Crubin's of the powerful influence of Casey's inimitable style. Crubin immersed herself in the BGP catalog, just enough to learn the melodies for each song. "I needed to find a way to make these songs my own," she says.

"Gailly combines every note she sings," notes White. "But she's also very naturally gifted."

He credits Crubin's work ethic and humility for smoothing the band's transition, which also included replacing original bassist Jim Delaney with Kirk Lord.

"I always fresh out a little bit over personal changes," says White. "But as soon as Gailly sang at the audition, you and all our voices evaporated immediately. What she sings, everybody just shuts up and listens."

*Shine*, like the BGP albums before it, is composed of live tracks recorded at concerts, making listeners feel like they're at a show.

"I'm always disappointed when I see a great concert and then listen to the record and it doesn't sound anything like what I just heard," explains White. "So with the BGP, we want our records to represent what you hear and feel when you're at live."

Which, some might say, is a kind of religious experience. ☺

**The Bluegrass Gospel Project performs at the Chandler Music Hall in Randolph this Saturday, October 20, 7:30 p.m. \$20/15.**

# SOUNDbites

BY DAN BELLES

## The Voice of Reason

Last week, NBC's "The Voice" moved into its second stage of competition, the battle rounds. We'll soon know whether Burlington-based contestant **NICOLE NELSON** will make it to the show's final rounds.

[Note: "The Voice" airs Monday and Tuesday nights. This column is written on a Monday morning, meaning we haven't yet seen this week's show. It's possible that by the time this column runs, Nelson's episode will have aired. We're just gonna go ahead and assume she's moving on, because she's awesome. But if she doesn't advance: "Forget" you, **DUUU**.]

Regardless of how Nelson fares in the next round, her musical life will certainly go on. We hope it's as a multiplatform selling superstar with a must-see recording contract. But if it's only as one half of **WIGHT & NICOLE**, that's pretty great, too. When you shoot for the stars, it's important to keep your feet on the ground. Austin-based songwriter **NICOLE KASSEL**, who will be at Studio 360 in Burlington this Saturday, October 30, knows all about that.

Loeb was a contestant on "The Voice." Last year, Luke Nelson did, also. **HARRISON & ASHLEY** made it as far as the battle rounds, but Loeb did advance. Still, she had quite an experience. We've reached out to one of Loeb's had any sign words for our hometown's favorite.

"Enjoy the experience, but not to the point where it's this is the entertainment industry, not the music industry," writes Loeb. "Perkling on the show feels different than a normal gig. I think largely because the environment is so heightened and judgment averted. Be aware of that energy but don't let it get the best of you. Stay true to your art."

Pretty good advice, eh? But wait, there's more.

"Once TV time is over, do your very best to connect with as many of your new fans as possible," Loeb continues. "I have been turned by how many new fans and friends I was able to make through my appearances on the show. But I worked hard for it. In the weeks after my episodes aired, responding to correspondence became my full-time job. Let your new fan base know where they can find you and your music, and try to connect them with being believers of



Nicole the local TV Singer to fans of Nicole the Hardworking Musician. Who Is Going to Hire a Long and Rewarding Career No Matter What?"

Amos. If you've seen Nelson on television but haven't checked out her work in Dwight & Nicole, go check them out right now. I'll wait...

Pretty awesome, right? Whatever happens on the show, the talent and drive that got Nelson there far will continue to serve her well on any stage.

As for Loeb, she's gone back to the grind as a hard-working songwriter (she dubs her style "post-avant-garde indie folk-junk"). Certainly the exposure from "The Voice" has helped her. But she's not leaving her music behind her last album, *Cross Heart*, is delightful, with songs that come with wit and charm. She should find a receptive audience in the early centuries of the Beat this weekend.

Before we move on, Loeb has one more bit of wisdom for Nelson: "Loeb, take pictures! Write in your journal!" she writes. "Being on the show is an exciting time and something when you're being subjected into the Rock and Roll Hall of Fame, you'll want to have some memories to share."

Before we move on, Loeb has one more bit of wisdom for Nelson: "Loeb, take pictures! Write in your journal!" she writes. "Being on the show is an exciting time and something when you're being subjected into the Rock and Roll Hall of Fame, you'll want to have some memories to share."

## BiteTorrent

After a 10-year run, boot-legal indie band **BLUE PROPHETS** are calling it quits. In a recent email, bassist **ASAD ARRAH** writes that there is no "Behind the Music" style thing, it's just time to move on to other projects. The band has two local shows left: this Friday, October 18, at the Brewster River Pub

(formerly the Brewery) in Jeffersonville, and the last at Nectar's on Friday, November 9.

Happy trails to **NEW JAZZ** drummer **MIKE FORRESTER**, who is leaving Vermont this month to return to his native Michigan. The band's remaining members, within 30 minutes, plan to continue playing once they find a new drummer. Or once they seiber up enough to realize Nelson has moved (Why do I have a **WHAAT?** tag, but had feeling about the fate of who never made the list for Split Jack?).

Speaking of bands looking to fill lineup spots, local **grung** metal band **RAMBLERS** seek a new lead vocalist. Typically I wouldn't announce a musician's want ad on a local site—that's what the classified section is for. But I thought **KARIN**, **JERRY**, **ANDREW**, Facebook post was worthy. "The ability to sing, as well as scream, is a must, as well as the ability to create multiple lines over odd time signatures. Must also look good in pleather."

This Week's Band We Shouldn't Google Image Search Award goes to... **BATTENBAG**! Raise your hand if you know the term "battenside" refers to a second finish over batten rope and feet. I didn't. And, uh, how my burning epiphany long to return to these days of **renewal**? Anyway, Battenside, the band, are an unusual live EDM duo that feature a didgeridoo and something called the Beatable Line. The latter instrument is what I imagine Louis L'Arche True is at times. It's a tubular setup that uses blocks to create with a

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"WEIRD AL" YANKOVIC

AT THE BEAT

23

FLOBOTS

AT THE BEAT

24

BRANDI CARLIE

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25

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- 14:10:00: FLOBOTS
- 14:10:00: BRANDI CARLIE
- 14:10:00: YONDER MOUNTAIN STRING BAND

ANNOUNCEMENTS:

- 14:10:00: MARCO BENEVENTO
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- 14:10:00: SLOAN
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DOUGLASSON & PIER





# SOUNDbites

CONTINUED FROM PAGE 71

translucent display, creating a virtual modular synthesizer. By moving the blocks, you create different patterns, beats and loops — and look like a feckin' wizard doing it. Jump into that futuristic environment with the prehistoric diogenes, and you've got *Beatrise*, who will play *Sigil Kitchen* in Burlington this Saturday, October 20. Oh, and wear good shoes. (For the dancing, peris.)

They pour your drinks, they watch the door, they toast your toasts. So much more with a smile, even. They are the staff at Radio Beat. And their tele-extended for beyond putting up with your demanding ass. This Friday, October 19, the Beat crew turns the tables, providing the night's entertainment with the first-ever staff talent show. It's a huge lineup, but some highlights include a collaboration between **RAY WRIGHT** and jazz pianist **OSWALD**.

**OSWALD**, LEE ANDERSON's delightfully strange, appalled *BARBARA*, roughly 27 acts involving looking girls. **ANDERSON**, who is the Beat's longest tenured employee, PFI. One question, though. While all the employees are onstage, who the hell is gonna make my \$5 shake?

Speaking of Kat Wright, her folk duo with Maggie Clifford, the *carvers*.



Loveful Hugs by Kat Wright and Maggie Clifford

**ANDERSON** is finally set to release its debut album. Wright's husband, Lee Anderson, has been producing the new record for months now. I haven't heard it yet, but I'm guessing it's going to be something special. When Anderson is excited about something, it's usually worth checking out. Find out for yourself when the *Loveful Hugs* play North End Studios in Burlington this Saturday, October 20.

Last but not least, *A Band Called Death*, the long-awaited documentary from filmmakers and VT experts **JOHN ANDERSON**

and **OSWALD** coming about the proto-punk band *Death* — a sleeper hit at the LA Film Festival this past summer — makes its local premiere at the Essex Cinema T-Bar. The one this Saturday, Oct. 19. Following the screening, which is part of the Vermont International Film Festival, there will be a special performance by the band and a Q&A session. @



WORKING HARD



## Listening In

We're switching things up this week. Rather than keep you to whatever random bands have taken up residence on my list of late, I'm suggesting you tune in to the latest edition of *Seven Days' Better* music podcast, "Four Days With *allstar*." In this episode, like all others with *allstar*'s **OSWALD** of local hip-hop band *allstar* **OSWALD**. It's a great interview with a member of one of the state's bestest bands, and you can check it out at 7d/blogs.com/tear.dale. While you're there, listen to some of *allstar*'s other interviews, including chats with **ANAS MORGAN**, **OSWALD** and **HYPERFLUX**.

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YOUNG AND IN THE WAY (J. SHANE ARNOLD/ILLUSTRATIONS)

## Young and in the Way

On their first two albums, Milwaukee's **YAWN** portrayed a midlife take on bluess as they grew a past. The band's latest effort, *How as the Ground*, is a raucous, burp-songs exposition of this-bud's bluesage that continues to highlight the trio's considerable skill while infusing their tunes with an unabashed appeal. This week, the band plays a pair of Vermont dates, including Thursday, October 16, at Red Square in Burlington and Friday, October 18, at the Black Door in Montpelier.

### VERMONT

#### central

**BADGERS** (Steve & Judith) (Jazz) 8 p.m. Free.

**THE BLACK DOOR** The crucifuck (Rock) 6:00 p.m. \$5.

**GREEN MOUNTAIN TAVEN** Theory (Thursday, October 16, 9 p.m. Free.

#### champlain valley

**BURNIN'** Verbal Chausage (Jazz) 9 p.m. Free.

**CHAMPLAIN MUSIC CAFE** Your favorite (Jazz) 8:00 p.m. \$5.

**CITY LIGHTS** Three with Tootsie (Rock) 9 p.m. Free.

**ON THE RISE MARKET** Cafe, Jazz, (Jazz) 8 p.m. Free.

**DAVE BROWNE TAVEN** DJ (Jazz) 10 p.m. Free.

#### northern

**RISE & SHINE** DJ (Rock) 8:00 p.m. Free.

**THE BLACK DOOR** (Jazz) 8:00 p.m. Free.

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**THE BLACK DOOR** (Jazz) 8:00 p.m. Free.

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### FRI. 19

#### Burlington area

**BADGERS** (Steve & Judith) (Jazz) 8 p.m. Free.

**THE BLACK DOOR** The crucifuck (Rock) 6:00 p.m. \$5.

**GREEN MOUNTAIN TAVEN** Theory (Thursday, October 16, 9 p.m. Free.

**BURNIN'** Verbal Chausage (Jazz) 9 p.m. Free.

**CHAMPLAIN MUSIC CAFE** Your favorite (Jazz) 8:00 p.m. \$5.

**CITY LIGHTS** Three with Tootsie (Rock) 9 p.m. Free.

**ON THE RISE MARKET** Cafe, Jazz, (Jazz) 8 p.m. Free.

**DAVE BROWNE TAVEN** DJ (Jazz) 10 p.m. Free.

**THE BLACK DOOR** (Jazz) 8:00 p.m. Free.

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### SAT. 20

#### Burlington area

**BADGERS** (Steve & Judith) (Jazz) 8 p.m. Free.

**THE BLACK DOOR** The crucifuck (Rock) 6:00 p.m. \$5.

**GREEN MOUNTAIN TAVEN** Theory (Thursday, October 16, 9 p.m. Free.

**BURNIN'** Verbal Chausage (Jazz) 9 p.m. Free.

**CHAMPLAIN MUSIC CAFE** Your favorite (Jazz) 8:00 p.m. \$5.

**CITY LIGHTS** Three with Tootsie (Rock) 9 p.m. Free.

**ON THE RISE MARKET** Cafe, Jazz, (Jazz) 8 p.m. Free.

**DAVE BROWNE TAVEN** DJ (Jazz) 10 p.m. Free.

**THE BLACK DOOR** (Jazz) 8:00 p.m. Free.

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10

# AFTER DARK MUSIC SERIES

## Iris DeMent

Friday, November 9 at 7:30 p.m.  
Town Hall Theatre  
\$27 advance, \$30 at the door



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Middlebury, VT 05753  
a soul  
all about Iris DeMent

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www.irisdement.com

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saw it in...**

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# music

## CLUB DATES

NOT AVAILABLE: ALL-AGES



MEIN 22 (THE JANELLES) (COURT)



RIVER HOUSE RESTAURANT: Stamp  
Tues-Sat, 10 p.m. to 1 a.m.



RED SQUARE: The Red Square  
Wednesdays (COURT)



RED SQUARE: The Red Square  
Wednesdays (COURT)

## STUDIO 8 PM

**CHOW HILLA**: The Little Red Rooster  
Sat-Sat 2-3:30 p.m. Free

**BAIT TROUSERS**: Court Frenchie (classic  
rock) Thurs-Sat

**MODA E PLACE**: Rockabilly (juggo) 9  
p.m. Free

**REINDEER MOUNTAIN TROUSERS**: 10  
p.m. to 11 p.m. Free

**SHIMMER TROUSERS**: 11 p.m. to 12  
a.m. Free

## regional

**MONMOUTH**: 1st Street Cafe (Jazz) 10  
p.m. to 11 p.m.

**BURTONS**: 11 p.m. to 12 a.m.

**DAVIDS & HENRIETTA**: 11 p.m. to 12  
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**CLUB FORTY**: 11 p.m. to 12 a.m.

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## MON.22

### Burlington area

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## From a Land Down Under

plenty of energetic 1980s pop tunes — and just a dash of Kate Bush energy — the **JANELLES** have taken their native Australia by storm, racking up accolades from *Australian Rolling Stone's* 2011 *Album of the Year* to the 2012 *Australian Music Prize*. Now they have their sights set on winning over American audiences. And the bet here is that they will do just that. Catch the Janelles at Club Metronome this Monday, October 22, with **MAISON BLANCHE**.

**RED SQUARE**: The Red Square  
Wednesdays (COURT)

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Wednesdays (COURT)



# The Story in the Stone

BY JESSICA MORELAND

Julian Isaacson's sculptural masterpieces are as deeply connected to Vermont's people and land as is his perspective on gallery space. Thriving in a beautifully refurbished old barn at the edge of a field on Route 300 in Stowe, the gallery is filled with stunning bas-relief sculptures. Lifelike farmers, Native Americans, hickories, trees and birds appear on slabs of local marble and hardwood, revealing the artist's preference for themes of nature and community. Isaacson's particular focus is the connection of humans to the natural world.

Bas-relief, or "low relief," was popular during the Roman era in what is now western Europe. The technique involves carving every background material from a flat piece of stone or wood so that the final scene looks raised, or set apart from the background. Isaacson does his relief the traditional way. "It was a hammer and chisel, which allows time for the material to speak to me," he says. "Power tools take away too much too quickly."

Even for bas-relief, Isaacson's pieces are unusual, combining rural Vermont and Native American themes with classically European mediums and techniques.

At first glance, Isaacson 52 appears as hard and unapproachable as the stone he shapes. He's a broad-shouldered, 6-foot-tall, bald-headed man who looks like he could crush you with the flat of his palm. But, in fact, he is friendly, with a warm, wide smile. Isaacson readily sets down his tools to chat about his techniques, but leaves pieces of art in general.

Isaacson has an open mind to policy and encourages curious passersby and aspiring artists alike to stop by and watch him work. Along the back wall of his gallery is a viewing window that overlooks his cluttered workshop. Hammer, chisel, mallet and bands of stone and wood are strewn across tables covered with a thin film of visible dust. In the midst of a job, Isaacson works intently.

During a reporter's visit to the studio, he is hunched over a marble bas-relief of children in a barnyard, chipping at the stone to reveal the "story" that resides within it. Soon, an empty corner of the marble begins to resemble a chick pecking at the ground. The background is rough and textured, but the finished chick is smooth and soft. If you were to run your fingers across the surface of the stone, you would almost feel the chick's down.

During his work, you might assume that Isaacson was classically trained. But he



never went to art school. His mother, Helen, a Native American from the Ojibwa tribe, was a sculptor. The son of a Boston Jewish immigrant, was a painter. Isaacson's childhood home, in the back woods of Hancock, Vt., was an incubator for artistic creation — a place where he learned to sculpt. "I literally grew up to my parents' studios," he says. "I never would have developed into the artist I

am today without my parents' influence."

Originally, Isaacson dreamed of becoming a painter like his father. But at the age of 18, when his father was trying to teach him the color wheel, Isaacson realized he was completely color-blind. His father encouraged him to become a sculptor instead. Now Isaacson combines traditional painting compositions with sculpting techniques. Indeed, his artwork reads like a painting trapped in stone.

"I really fell in love with paintings that tell a story — pictorial paintings with hidden meanings," Isaacson says. "So I morphed that painting principle into my work."

Five years ago, after a 20-year sojourn in Oregon, where he worked as a professional chef, Isaacson returned to Vermont to work on his art full time. He and his wife, Lee Ann, live in a small apartment above the gallery. They often host art parties, open houses and events on their stone patio, which serves as an outdoor showroom for Isaacson's garden sculptures and landscape accents. The couple has four grown children, two of whom have also returned to Vermont — the place Isaacson considers his true home and wellspring of creative inspiration.

In addition to fine art, Isaacson crafts functional items, generally on commissions, including lamps, ashtrays, mirrors, ashtrays, vases, gates, doors, waterfountains and tables. He also uses his skills as a stonemason to build traditional stacked-stone walls, patios and stairways.

In all of his work, Isaacson makes a point of using materials native to Vermont. "I like to keep things local," he says. "I want my pieces to reflect the spirituality of the people both to content and form."

For example, his piece "Oser Deceit," in Vermont marble, shows a man from the Ojibwa tribe running with a herd of deer, illustrating the connection between man and nature. Another Vermont marble piece, "The Goodbye," depicts a proud Green Mountain Boy, a member of the Vermont militia led by Ethan Allen in the 18th century. And "The Love," a self-portrait done in local black walnut, reveals the natural nature of the individual.

"My pieces show that man is an integral part of nature," Isaacson says. "Sometimes, we forget how connected we are to the world around us. We are, like animals, creatures on this Earth — and we need to respect the environment." ☐

Julian Isaacson Stone Sculpture  
100 Main Street, Stowe, VT 05672  
Tel: 802/255-1234, 802/255-1235

## ONGOING

## burlington area

**INTERNATIONAL ART AT THE CORNERSTONE:** A retrospective of work and events in the four corners, including Antiphrasis, Ayres, Farkas, Carr, Carol M. Gould and Sarah Meyer. October 15 through/November 4 at Cornerstone Farms, Info: 802-860-8600

**ARROW STYEN:** "I stood for Thought, again by the Burlington studios, December 10/2005. Through November 2006. Free. 300 West Street, Info: 802-864-4444

**ARTIST MEASURES:** "The vision's" note and note and note exhibition. Through October 30 at Museum 190, Info: 802-864-4444

**ALLANBERG (DRAWING):** Media master paintings. Through 10/24/06. Through/November 30 at Spectrum 5, Info: 802-864-4444

**MICHAELSON:** "In the past, work and note and note and note exhibition. Through December 30 at Spectrum 5, Info: 802-864-4444

**ANDREW BUCKLE:** "The vision's" note and note and note exhibition. Through December 30 at Spectrum 5, Info: 802-864-4444

**BUTLER GARDEN:** "The vision's" note and note and note exhibition. Through December 30 at Spectrum 5, Info: 802-864-4444

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## TALKS &amp; EVENTS

## CLOSING OUT/ARTS

A career of work and note and note and note exhibition. Through December 30 at Spectrum 5, Info: 802-864-4444

**MODERNISM:** "The vision's" note and note and note exhibition. Through December 30 at Spectrum 5, Info: 802-864-4444

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Thursday, October 19, 6 p.m. Info: 802-864-4444

## FROM INDIANS TO INDIAN

**FROM INDIANS TO INDIAN:** "The vision's" note and note and note exhibition. Through December 30 at Spectrum 5, Info: 802-864-4444

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**SPOOKY BLUES with Left Eye Jump!**  
Friday, October 26 • 8-10:30PM

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PHOTO: JEFFREY M. HARRIS











# movies

## Argo ★★★

**B**ill Clinton probably should have gotten credit of some kind in Ben Affleck's latest production. The former president may not have written the true story on which it's based, but he did declare it if not for the notion Clinton took in 1981, everything that happens in *Argo* would still be a secret today.

Not that everything that happens in Affleck's dark, dramatic effort actually happened. The film opens with a headliner re-enactment of the November 4, 1979, seizure of the U.S. embassy in Tehran, in which 52 Americans were taken hostage by revolutionary forces. Everyone knows what happened: seven were killed the following 144 days.

What few people knew for nearly two decades, however, is that six State Department staffers pulled off the back door underfunded and made their way to the relative safety of the Canadian ambassador's home. They hid there for months while the CIA, the State Department and Jimmy Carter worked as a way to get them home without getting the hostages killed.

Affleck stars as Tony Mendez, the real-life CIA operative and "exfiltration" specialist

who connected the improbable solution. His idea was to fly out Iran by himself and fly out with the six refugees posing as a Canadian film crew scouting Middle Eastern locations for a low-budget *War* rip-off called *Argo*. I kept writing for somebody to say, "It's so crazy, it just might work."

The picture is an almost one-of-a-kind mix of political thriller and Hollywood entertainment. Affleck and screenwriter Chris Terrio combine the factual account supplied by Mendez in his 1999 memoir, *The Master of Deceit*, with fictional embellishments and tension creating plot devices designed to maintain the movie's goose-bump factor.

Chief among these is a story line in which menacing Iranian authorities jangle by title connect the dots and close in on the fleeing Americans just as freedom comes into view. Which makes for some white-knuckle final moments—but—major relief—never actually happens.

Comic relief is provided by the two flawed new role Mendez acquires to help pull off the ruse. John Goodman plays John Chambers, a makeup artist who was an honorary General for his work on *Planet of the Apes* and had a



GOING HOLLYWOOD  
Affleck plays CIA operative who takes men to Iran in a fake movie

role under dragage of *Mr. Spock's* ears on "Star Trek." Alan Arkin's character, Lester Vogel, is a composite of several legendary personages, including Chambers' credit person; effects wizard Bob Finkel, whose credits include *E.T.*

These two help give the script the cover it needs for his story by writing up a package too official, arranging contacts, building script readings and even taking out a full-page ad in *Harvey*. Both performers do some of the most winning work of their careers.

The ending in *Argo* is uniformly solid: as are the editing, the pacing and the denouement period details. This is a package that both works and well meaning. If it falters in some degree—which I find it does—just happens, obviously, because it resembles in

places in the same foundation for Hollywood formula that it provides.

Hey, it's as up as anyone for a fast-paced tale of intrigue in which the CIA is on the side of right for once, and Americans get the better of Middle Eastern radicals. But it's not a big bit of having my buttons pushed, and Affleck has natural Mendez's constant tale is well told; big-screen suspense machine that pushes them in all the usual places in all the usual ways.

For a story about out of the box thinking and high-risk heroism, *Argo* plays it surprisingly safe.

RICK KISAMAK

## REVIEWS

## Seven Psychopaths ★★★★★

**S**even Psychopaths isn't an easy movie to describe. The title says "horror flick," the marketing says "Triple R-rated knockout." Neither is accurate. If you try to pitch the movie to a friend, you may find yourself saying things like "John Waters carries a white rabbit when ever he goes because he's depicted it when he and the love of his life murdered the Radio Killer. He's a psychopath, that's a good psychopath." It's not unlike trying to convey the essence of an encounter with the failed Man in Black.

That is actually in encounter with Irish playwright Martin McDonagh—who, as anyone who saw *Satin in Steel* (Pavilion Productions Company) the *Wolfman* can tell you a true, has a brilliantly twisted mind. Seven Psychopaths is the first feature McDonagh has written and directed since the black comedy *Seven* (2004). Loosely structured and self-indulgent, but still highly entertaining, it finds him going in a Charlie Kaufman direction while proving there are some of his own theatrical works, including *The Pillowman* and *The Cripple of Inishmaan*.

As in the former play, the protagonist is a writer and obvious authorial stand-in (Colin Farrell as Marty) who spins stories while

the story. As in the latter, the antagonist is a psychopathic pimpster (Woody from *Home on the Range*) with an unconsciously tender attachment to his pet. What brings them together is Billy (John C. Reilly), who in Marty's tale killed and, for all intents and purposes, his.

While Marty's hard-drinking Hollywood screenwriter, lives about scripting yet an other hyper-violent movie that glorifies psychopaths and their victims (yet, his project is called *Seven Psychopaths*), Billy goes out and finds real violence to compare his. Marty posits the cinematic potential of peaceful psychopaths—Quaker or Buddhist ones, say—versus his low-down criminal friend puts him on a collision course with the other kind.

An actor with a tendency to punch during auditions, Reilly has a side job kidnapping: pumped-out pet dogs for the reward money under the supervision of a paid assistant owner named Hans (Christopher Walken). When Billy seduces Charlie's beloved shih tzu, all three men find themselves again in harm's way.

If the movie has a charge, this last story neither does a tightly plotted thriller is—it—and that's part of the joke. Billy and Marty are one-time characters, perhaps best played



HAMMY THE PUPPY  
McDonagh stars for comedian Reilly and Farrell for scenes about kidnapping a puppy to his latest pitch

ing it grown-up violence. But their arguments about how to end the movie within a movie—Woody doesn't want quiet epiphany? both?—obviously mirror the author's inner turmoil.

McDonagh has made a conscious choice to work in a film tradition that combines shocking brutality with equally shocking sweetness, yet he pulls him in the genre's conventions in scenes that aren't hard to imagine. Quentin Tarantino writing: You know something weird is happening when Walken's character is the gentle voice of reason. How outrageous liberty's writing of female characters for analysis (but applies equally to the film we're watching) and who they seem to write about psychopaths, anyway? "They get kind of famous after a while. And they die!"

Indeed, they do. For decades, we've made

fictional psychos of one kind or another into folk heroes: Norman Bates, Freddy, Jason, Toy Machine, Hannibal Lecter, Dexter Morgan. By inventing righteous killers who only hunt other killer film *Deer* or *Worst character*, we can even have our cannibalistic cake and eat it, too.

McDonagh doesn't explain where pop culture's headliner appetite for colorful evil ones comes from, or what it has to do, if anything, with our feelings about genuine mental illness. But he does chase it back to the glacial pleasure of spacing out the past for the hell of it. In the process, he spins a pretty good one-hour film of anyone who tries to be a good or evil film—or himself not making a lick of sense.

MARGOT HARRISON





## NEW PLAYING: 4/1/95

**THE PERKS OF BEING A WALLFLOWER**★★★ **TV**  
Stephen Chbosky directed this adaptation of the 1999 novel about a shy, troubled high schooler (Jay Garmus) who blooms when he joins a group of quilters. **10:30** (PG) (Rogay)

**PITCH PERFECT**★★★ Along it do with wedding! Anne Hathaway and Brittany Snow play members of an all-female college a cappella group who go for broke in their battle with the boys. **Wendy (PG)** (Rogay)

**SEARCHING FOR SUGAR MAN**★★★ Mike Bengtsson documents the incredible story of the hunt for finding a Detroit singer-songwriter who remains good and unknown in the U.S. even as he became an icon in South Africa. **10:30** (PG) (Rogay)

**SEVEN POUNDS WITHIN**★★★ Playing for Martin (J. Edgar) and McLaughlin (Burt) as film in a century genre about a screenwriter who finds himself in trouble after he finds a kid's fingerprints behind a laptop. **10:30** (PG) (Rogay)

**SWISTER**★★★ Just in time for the movie. Mike Bengtsson's score. **10:30** (PG) (Rogay)

**SWISTER**★★★ Just in time for the movie. Mike Bengtsson's score. **10:30** (PG) (Rogay)

**TAKING IN**★★★ If you thought your family was a mess, this is the movie. **10:30** (PG) (Rogay)

directed by Tom Hanks. **10:30** (PG) (Rogay)

**TROUBLE WITH THE CURVE**★★★ An aging baseball coach (D. H. Hanks) is hired to coach a team of young players. **10:30** (PG) (Rogay)

## NEW ON VIDEO

**THE CURVE**★★★ A film about a baseball coach. **10:30** (PG) (Rogay)

**THE CURVE**★★★ A film about a baseball coach. **10:30** (PG) (Rogay)

**THE CURVE**★★★ A film about a baseball coach. **10:30** (PG) (Rogay)

**THE CURVE**★★★ A film about a baseball coach. **10:30** (PG) (Rogay)

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**THE CURVE**★★★ A film about a baseball coach. **10:30** (PG) (Rogay)

## movies you missed

## 60: Restless City

This week in *Restless City*, the movie about New York from the 1950s.



**D**avid (Nathan) is a 20-year-old from Detroit, Michigan, who makes his living selling books. He is a soul on Canal Street. In his first time, he goes around the city on a trip, wearing sportswear that makes him feel like a professional.

David starts clear of trouble, which means he avoids getting into any trouble. (Anthony) (Graham), who has a job at a book store and a job at a book store.

He is a soul on Canal Street. In his first time, he goes around the city on a trip, wearing sportswear that makes him feel like a professional.

MARGOT HARRISON

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## Curse, Polled Again

Detectives investigating an armed robbery at a convenience store in Green-town, Ind., caught a break when one of the crooks left his credit card at the crime scene. When they searched a search warrant at this suspect's home, they found evidence leading to the other three suspects, along with money guns, clothing and other items associated with the robbery, as well as a home video surveillance system. "Reconstruc-tion of the episode's memory showed all four suspects preparing for and return-ing from the robbery," reported investi-gators, who arrested Luke K. Spence, 24, Eliott V. Shofner, 22, Christopher A. Taylor, 34, and Gregory M. Riley, 35 (Kalamazoo Tribune).

Shaded Mohammed Kalam, 32, deposited a \$1,000 forged or stolen check at a credit union ATM in Honolulu, Fla., then tried to withdraw cash, accord-ing to police, who noted his ATM card had expired and that he was using an improper personal identification number. When the machine took the card, Kalam backed his vehicle against the building, fired a shellbolt to the ATM and tried to rip it from the wall. When that tactic failed, his first stolen .25 caliber handgun through the front door. Police used the ATM surveillance camera to identify Kalam as the suspect and arrested him when he returned to the credit union for other business. (Honolulu Today)

## Looking for Loopholes

Nite Moves strip club in Albany, N.Y., is seeking to avoid paying \$124,000 in back taxes by claiming its male lap dancers are exempt under state law as "low-drama or musical arts perfor-mances." An administrative law judge agreed with Nite Moves, pointing out, "The fact that the dancers remove all or part of their costume... simply does not render such dance routines as something less than choreographed performance." But the state Tax Appeals Tribunal disagreed, as did an Appellate Division court, which ruled Nite Moves didn't establish that private dances offered at its club are choreographed perfor-mances and noted Nite Moves dancers aren't required to have any formal dance training. "It's definitely a form of art," one dancer, who declined to give her name, noted. "Some girls are up there practicing for hours" (Associ-ated Press).

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## New York's Finest

When New York City police spot- ted Tamara Robinson, 34, digging up decorative potted flowers, he fled on foot, only to be struck and killed by a pursuing police cruiser. The city

valued her family \$719 for the dam-age his body did to the vehicle. City officials eventually acknowledged the collision involved an act of error and apologized. (New York Times)

## Lost Soles

Neglect, hurricanes, mold and tropical humidity are destroying the shoes of Imelda Marcos. After she and her husband, President Ferdinand Marcos, fled the Philippines in 1986, they left behind his clothing and at least 3,239 pairs of her shoes. Two years ago, staff-critics at the presidential palace noticed the apparel was threatened, so they transferred 150 crates of clothes and shoes to Manila's National Museum for safekeeping. There, the items deteriorated even further because the boxes were abandoned in a polluted hall that had no facilities to protect the relics and was ransacked by tropical rains due to a leak in the ceiling. An extensive rescue effort is under way, although many of Imelda Marcos's shoes are beyond repair.

Meanwhile, in suburban Marlboro, Mass., where officials borrowed 600 pairs of the former first lady's shoes in 2000 for a shoe museum, about 745 pairs survived floods and still look almost new due to the museum's atten-tive care, which includes display-ing them in upright and clear glass cabinets in an air-conditioned gallery, away from direct sunlight. Noting the shoe collection draws a daily crowd of 50 to 100 Philippine and foreign tour-ists, museum manager Jon Belostrens said, "The first word they utter is, 'Wow,'" adding, "Her shoes never fail to astound people years after" (Associ-ated Press).

## Recipe for Disaster

In a second interrogation presented during the Los Angeles murder trial of David Veins, 49, the chief admitted boiling the body of his 39-year-old wife for four days until little was left but her skull. His motive was to hide evidence of her death. A jury convicted Veins of second-degree murder. (CBS News)

## Fetish of the Week

Police who arrested Eric Garner, 34, in Raritan, N.J., said he passed out on a Craigslist seeking a female out-ginger because he "could not control his love/movements due to a brain injury." According to investigators, he "indicated that he required assistance in changing soaked under garments." After he met with a woman and asked her to change his soaked underwear, she became suspicious and called police, who learned that Garner isn't disabled and was convicted of a similar ploy this summer. (Reuters/WIRE-TV)





## Libra

15 Sept. 23 Oct. 2014

I am officially prioritizing you, Liffers. I am staying a workout and meeting a dinner contribution and launching a boycott unless you agree to my demand. And you, I have just one demand: that you take better care of the neglected, disempowered, and underprivileged portion of your life. Not a year from now, not when you have more leisure time, NOW! If and where you do that, I predict the arrival of a flood of personal inspiration. This because costume metaphors, a symbolic representation of a neglected, disempowered, or underprivileged part of your life.

**TAURUS** (April 20-May 20) The coming weeks could have as much to do with the history known as Oppenetti Day. Things people say may have more to do with the different areas of conversation that they supposedly read in Quabbin. You usually regard as reliable might temporarily serve as assets and strengths could mean problems or at least confusion. You should include very of the possibility that the advice you get from people you trust may be inadequate. For best results, make interest use of economic psychology. Insist logic and scientific. However, you should consider suggestions of the opposite of what you really are.

**DEMI** (July 27-July 28, 2004). I don't have a good problem with your tendency to caricature people. I'm really using the pseudonym "Demi" to avoid putting you to check with just one of my many selves instead of hoping you're among all mine. In fact, I find your multifaceted multifaceted interesting and often amusing. I take it to mean that you are in agreement with the fundamentally paradoxical nature of the healing you do (but, however, I want to extend you an opportunity that the universe is kindly offering you, which is to test another, already not stable, Demi to see if you're super-awesome? Weep and cry a bit. It's not a bad idea. I'm not sure if you're a problem in assembling, or rather, of several, or just one person).

**CANCER** (June 29/July 20) An excess of wine may produce so much heat that the sheer weight of its exuberant emotion causes it to outstrip itself. Don't be like that on the evening when Cancerian. Without cutting your beloved mood simply murder your supposed affinity so that it promotes just the right amount of beautiful blooms. Be vibrant and boundless and thrice, but not uncontrolled or overzealous or recklessly loquacious. Hallucinatory suggestions, illusory, fragile, free, rich, artist or an exotic dancer with a bowl of that old wine head.

**LEO** (July 23-Aug. 22) I hope your father elicits back you as scream at you or mock you in his dad. I am so sorry for your suffering. I also hope that your father didn't ignore you as withdrawn his last energy from you. I hope he didn't disappear for weeks at a time and not acknowledge your beauty. He did these things I mean for your loss. May his wife receive

That you were spared such misfortune, Leo, maybe you did give your conscientious co-workers a heads-up what you really are. But what over the case might be this is the right time to acknowledge it. If you're one of the lucky ones, welcome to the rest. If you're one of the wounded ones, begin or send your quest for comfort and intensive healing. Hallelujah! Welcome, successful, your father!

**VIRGO** (July 23/24-July 30) Do you know how to tell the difference between superficial flattery and genuine compliments? Are you good at distinguishing between mild courtesies and the kind of praise that will make your friends feel good about the way they are? I suspect that you will want your friends to tell you how much they like you. You should have the opportunity to test your skill in these tasks. To increase the likelihood of your success, let's evaluate the following question: Is a regular boss in what you think goes on every day there or is it mostly a pretense of your expectations and the most of his/her own subjective suggestions. Is the director an idea copier with original but all that seems to happen is that he or she is just a bit more of a

**SCORPIO** (Oct. 23-Nov. 21) "It's so fine and yet so terrible to stand in front of a blank canvas," said French painter Paul Cézanne. Many writers make similar comments about the excruciating way they feel when they sit down in front of an empty page. For artists in any genre, as well, getting started may seem painfully impossible. And yet there can also be a delicious anticipation as the pipe chooses to coalesce into coherent images, words or music. Even if you're not an artist, Scorpio, you're facing a comparable challenge in your own chosen field. Follow your burning, supernatural, innermost, and/or karmic vision.

**SAGITTARIUS** (Nov. 22-Dec. 21) All you contemplative folk who want to be Ne-Hillweites don't consider any of the following options: a thoroughbred equestrian wearing a beret; a rhythmic ventral strapping sound in rain boots; a serene impulse to dicker on dry land; how that mother Sagittarian, I hope you won't come close to mistaking any of those hapless emulaters with anyone non-Hillweitean. It's true that the coming days will be an excellent time to explore, analyze and share with your institutions (but that doesn't mean you should be overwhelmed) and especially

by their Halloween costume suggestions. However, an exception might be a snake molting its skin.

**CAPRICORN** (Dec. 22-Jan. 19) "Take anyone I know where I can find dresses returned for cost!" asked a Halloween shopper on Real.com. In the comments section someone else said that he needed a tropical costume for his Chihuahua. I bring this up Capricorn, because if anyone could uncover the answers to these questions, it would be you. You've got a magic touch when it comes to hunting down solutions to unprecedented problems. Halloween costume suggestions a lot better to a discount costume.

**AQUARIUS** (Jan. 20-Feb. 18): The Love Matchmakers Foundation made a video on how to fix a butterfly's broken wing (<http://www.butterfly.org>). **RAVING** (11 a.m. only): You need 10 items, including tweezers, talcum powder, tooth picks and glue. You've got to be patient and summon high angels on concentration. It's definitely *confe* time. The same is true about the delicate healing process you've thought about attempting on your own wound. **SUPERNATURAL** (11) will require you to be ingenious, precise and kind, but I suspect you're primed to do to the challenge. Halloween costume suggestions: hermit, supernatural, decor

[illegible]

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## Locations & Times

**Saturday & Sunday,  
October 20 & 21**

- McCarthy Arts Center at St. Michael's College, Colchester, Saturday, October 20, 11 a.m.
- Bellows Free Academy Performing Arts Center, St. Albans, October 20, 4 p.m. Funded by St. Albans Society for the Performing Arts.
- Middlebury College's Mahaney Center for the Arts, Sunday, October 21, 2 p.m.

## Ticket Prices

There is a \$1 Middlebury College service charge per ticket or family ticket.

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